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THE ART  
OF  
SKETCHING FROM NATURE.

BY  
THOMAS ROWBOTHAM,

AUTHOR OF "THE ART OF LANDSCAPE PAINTING IN WATER COLOURS."

WITH TWENTY-SIX ILLUSTRATIONS DESIGNED BY

THOMAS L. ROWBOTHAM, JUN.,

PROFESSOR OF DRAWING TO THE ROYAL NAVAL SCHOOL, NEW CROSS, AND MEMBER  
OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS,

AND ENGRAVED ON WOOD BY DALZIEL.



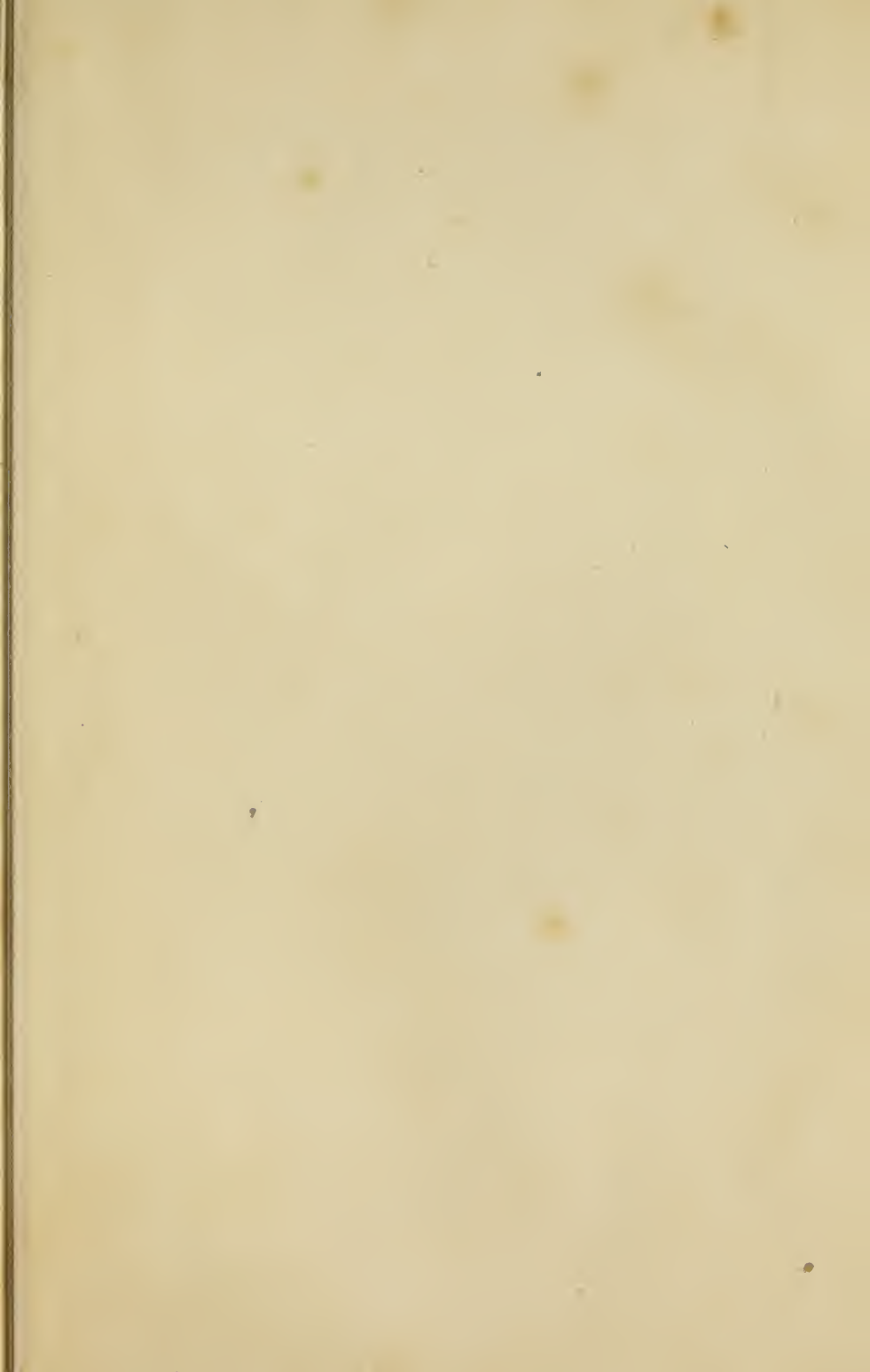
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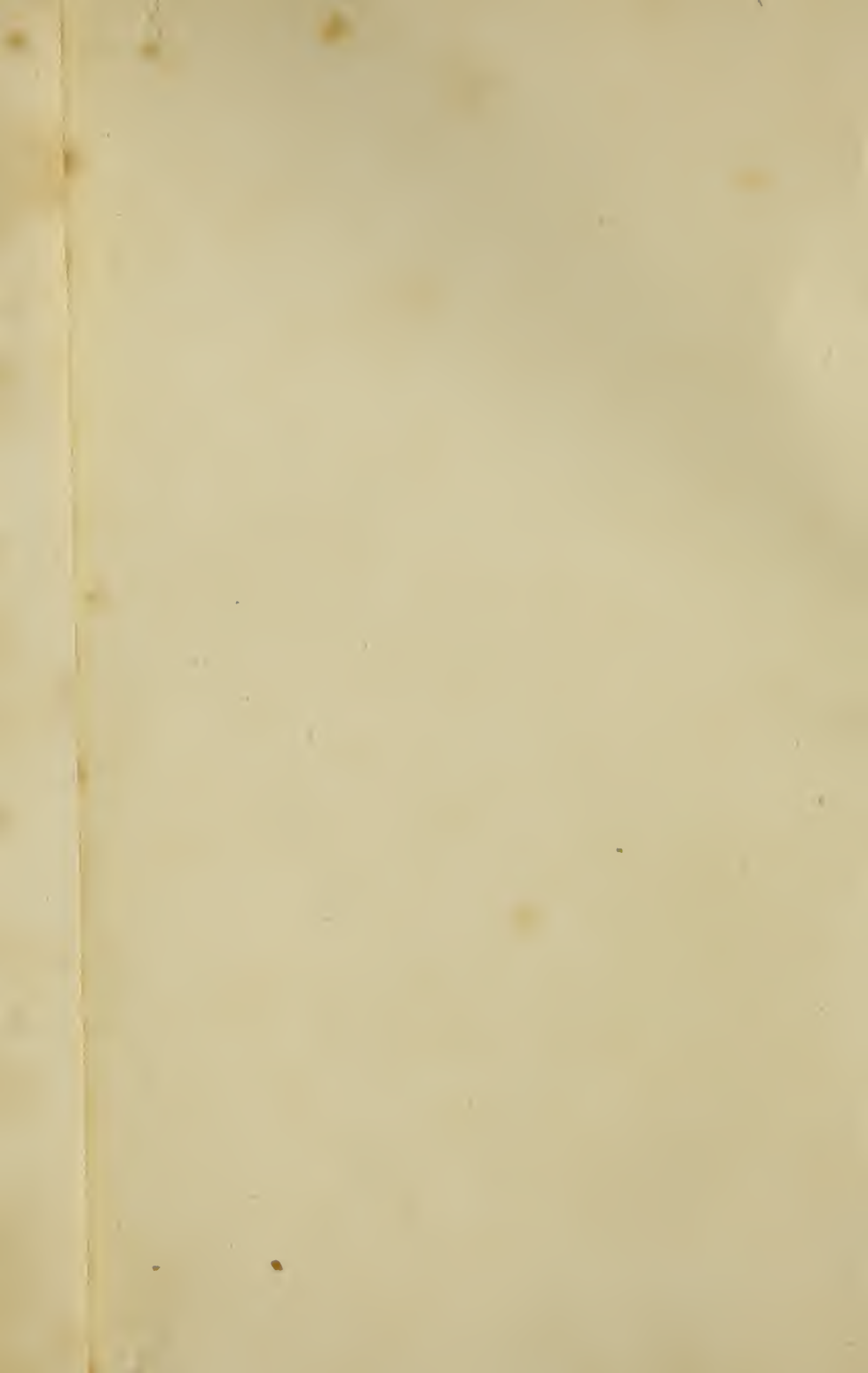
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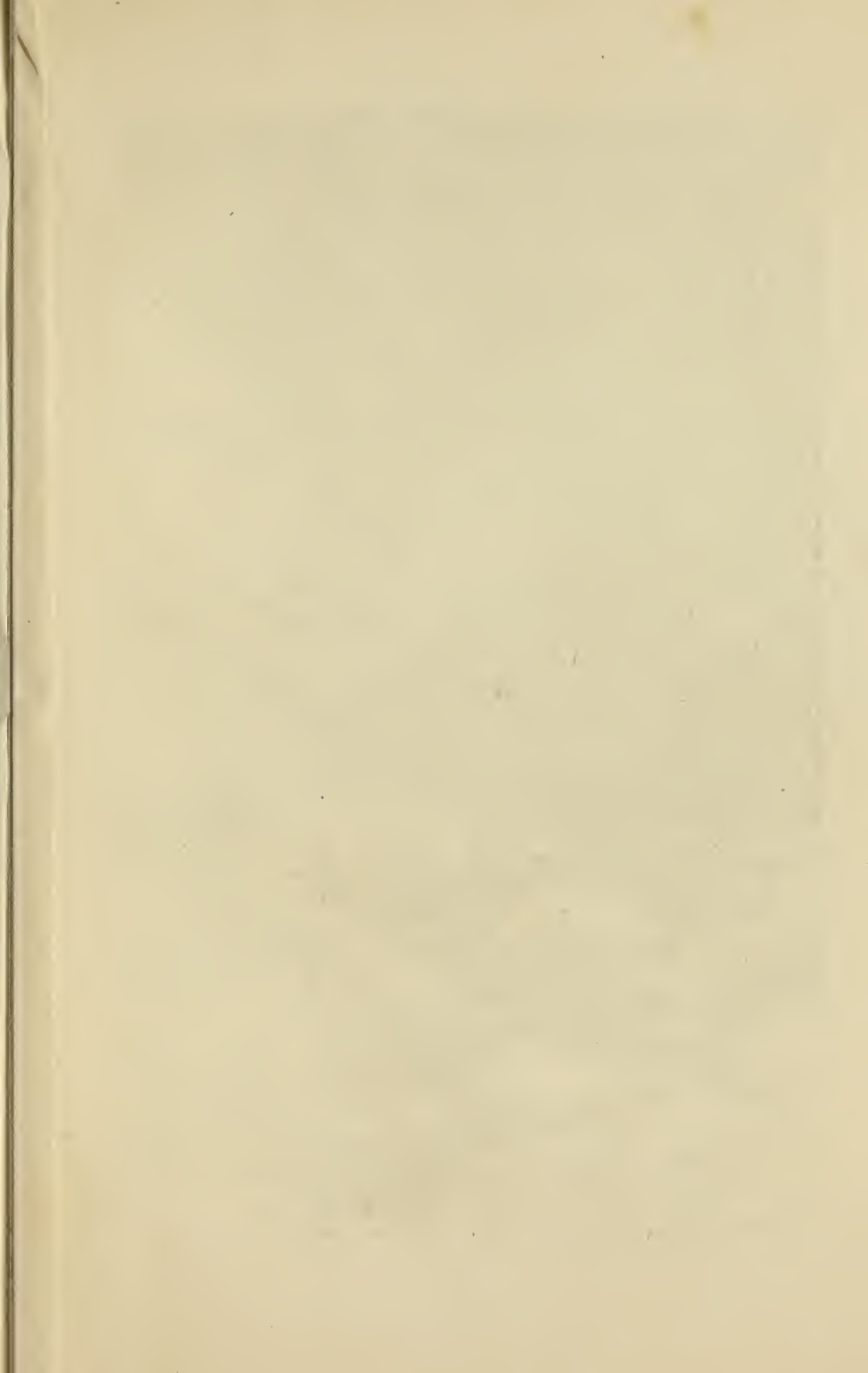
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LONDON:  
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## PREFACE.

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MANY students, possessing a certain degree of skill in the use of the lead-pencil and chalk, are, for want of acquaintance with the necessary rules, entirely at a loss when attempting to commence a landscape sketch from nature; the principal difficulties they experience being, to determine where to commence the sketch, and how much of the subject before them they ought to include within the limits of the paper.

Attention to the precepts contained in the following pages, will, it is hoped, clear away these, and many other difficulties, that obstruct the essay of the sketcher.

The short course of instruction laid down is purely elementary, and confined to *linear* sketching. The limits of this little work do not admit of the introduction of the more advanced stages of colouring, and its complex manipulations. These, however, are ren-

dered the less necessary here, as they have been already fully entered into and explained, in two works, comprising portions of the series to which the present treatise belongs.\* One of these, written by the Author of this book, in conjunction with his son, treats of the elementary portion of landscape painting in water-colours, and in the other, the subject is continued through its advanced stages by Mr. Aaron Penley, who has laid down, in a full and clear manner, all the details of colouring, and the rules for its manipulation, with which it is requisite for the landscape-sketcher to become acquainted.

The instruction attempted to be conveyed in the following pages, is the result of many years' active practice of the Author's profession; and his hopes will be realized if he should be hereby instrumental in assisting the student in his endeavour to acquire the power of "Sketching from Nature."

FEBRUARY, 1851.

\* "The Art of Landscape Painting in Water-Colours," by T. and T. L. Rowbotham. Winsor and Newton. Price 1s.

"A System of Water-Colour Painting," by Aaron Penley. Winsor and Newton. Price 1s.

## PREFACE TO THE SIXTH EDITION.

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GREAT pains have been taken to render this edition more nearly complete, by a careful revision of every portion of the work. It is hoped, that this will be apparent in the re-arrangement of some of the propositions, which are of a geometrical character, and which it was by no means easy to set free from the intricacy necessarily attendant upon such a subject.

FEBRUARY, 1851.



# THE ART

## OF

### SKETCHING FROM NATURE.

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IN the brief course of instruction proposed in the following pages, the object is to lead the student to a successful result by the simplest means. The rules are few ; but if carefully studied, they will be found applicable to every object occurring in ordinary experience ; and it is hoped that they will be deemed plain and intelligible. A multiplicity of technical terms and prolix explanations has been purposely avoided, as the end aimed at may be attained without them ; but there are some terms which it may be requisite to explain, as they frequently and necessarily occur in the course of these precepts. These terms are

The Picture :

The Centre of the Picture ; commonly, but erroneously, called the point of sight :



The Distance of the Picture :

The Base Line :

The Horizontal Line :

The Vertical Line.

For the sake of rendering these instructions more clear and perspicuous, we shall recapitulate a few of the general principles of linear perspective. This recapitulation will be rapid and concise ; touching only upon those more important points which are in fact indispensable in successful sketching from nature ; and we also purpose to explain the general terms given above. In fact, our object is rather to recal to the recollection of the learner certain principles and methods, with which we suppose him to be already acquainted,—the study of the elements of linear perspective being indeed the very first process to which the attention of the learner should be directed in his introduction to the art of drawing.

All objects which present themselves to the eye in a landscape, such as houses, trees, water, fields, mountains, &c., can be faithfully drawn in corresponding and similar outlines upon a plane surface.

For if a piece of glass be held vertically at a proper distance between the eye and the proposed landscape, so that the part intended to be drawn can be seen through it, it is evident that a tracing of the apparent outlines of all the objects so seen through the glass can be made upon its surface, by the use of any instrument, which,

when carefully guided over the apparent outline of the objects would leave, by means of colour or any other substance, the traces of its path.

As it is impossible to adopt this process in drawing from nature—the material on which the outline is then made being a non-transparent medium, that is, paper,—it is clear that sketching can be only effected by a distinct apprehension of the *real* forms of the objects themselves, and of those *apparent* forms under which they are presented to the eye in their different positions in the landscape.

Now all these objects have their real outlines composed either of straight lines, or of curved lines, or of both, which either may be irregular in their relation to each other, or may follow certain given laws and conditions. If the latter be the case, these laws are, for the most part, of such a simple character as to admit of being easily comprehended; and when once the principles, which we shall by-and-by enumerate, are mastered and understood, the student will find, in the representation of more complex forms of outline, an increasing facility, as his judgment becomes more matured, and his eye more correct.

#### OF THE HORIZONTAL LINE.

If a spectator were placed in a flat horizontal plain, the water or ground which he would have in view before

him, would appear to rise from the spot on which he stood, the limit of that rise being determined by a clear and well-defined straight line, called the *horizontal line*. This will at once be understood, in the example of the sea or of a lake, between which and the sky no object is supposed to intervene.

This horizontal line—or (as the word\* implies) this boundary—lies exactly opposite to the range of the eye, when the spectator, in moving round from left to right, or from right to left, looks before him in a direction neither above nor below the natural plane of his vision. It is important that the learner should have a clear and distinct apprehension of what this horizontal line is; because it is to this line that every other line is referred, and that by its means the accuracy of the drawing is secured.

#### DISTANCE OF THE PICTURE.

In Fig. 1, a landscape is supposed to be viewed from the spot marked *E*; and that the spectator is desirous of representing on the plane of his paper a certain portion of the scene as seen by him from this point. That portion constitutes his *real* picture.

Here, therefore, arises the first question; that of de-

\* The word *horizon* is nothing more than the participle of the Greek verb signifying “to bound.”

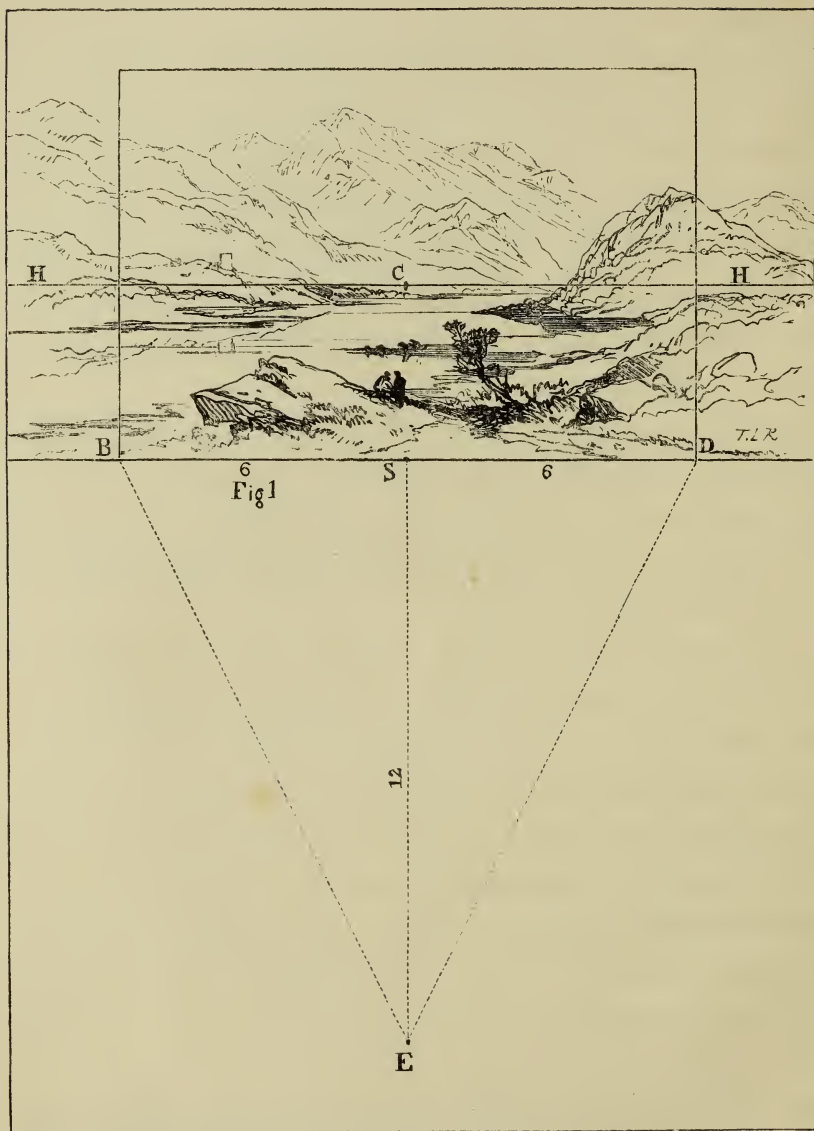
termining how much of the landscape or the objects he is viewing, should be contained within his proposed picture.

The distance of the picture,—or distance of the eye from the plane of the picture (which is the same thing),—means the distance intervening between the spectator's position, and that point on the ground directly in front of him, where the picture, which he is about to make, ought properly to commence. Upon the choice of a proper and judicious distance, the beauty of his work will in a great measure depend.

Suppose the landscape to be viewed from the point *E* (Fig. 1), then that portion of the scene which the eye can easily take in, without moving the head, and without the slightest strain upon the optic nerve, will constitute the picture from that point.

Now, under this condition, the spectator will find that he does not distinctly see the ground immediately before him, but that he obtains a perfectly easy view of it only at some distance from his position at *E*. It is the space included between the point *E* (where he is placed), and the supposed point alluded to, and here marked *S*, that establishes the required distance of the picture, that is, distance of the eye from the proposed picture. For instance, let *S* be that point on the ground immediately in front of the eye, and that if through *S* a straight line be supposed to be drawn, perpendicular to the distance *ES*, this line will

FIG. 1.





pass through and determine the foremost objects of the proposed picture, and therefore at this line the picture must commence.

#### THE EXTENT OF THE PICTURE HORIZONTALLY.

The next process is to determine how far along this line the view should extend to the right and left of the point *S*.

Pace the distance from *E* to *S*.

Suppose it to prove twelve paces.

Place a mark at *S*, a glove, or stick, or any object that may be distinctly seen from the position *E*; then walk six paces from *S* in the direction *SD*, and there leave another visible mark; also six paces from *S* to *B*, where a third mark should be placed. All the objects seen between the marks at *B* and *D* will constitute the intended picture, as viewed from the point *E*; the lines drawn at *B* and *D* perpendicular to *BSD* being the sides of the picture.

If it be objected that, from the nature of the ground, this principle could not in some cases be carried out, it will at least be admitted that the student may make himself thoroughly acquainted with it by first practising on places offering no obstacle to his attempts; and he will thus soon be enabled to form a proper judgment, as to the distance and boundaries of his picture, under any circumstances whatever.

It must, however, be observed, that this forms the *extreme* limit of the picture, laterally. Any portion of the view may be taken, within that limit ; as is exemplified in the Frontispiece of this book.

### THE VERTICAL LINE.

That an accurate notion of the vertical line may be formed, the plane of the picture must be supposed to be perpendicular to the horizontal plane.

If a straight line be drawn from the spectator's eye, perpendicular to this plane of the picture, that line will fall upon the plane at a point in the horizontal line directly opposite to the eye. In Figs. 1 and 2, *C* is this point, and it is called the *centre* of the picture, or centre of view. In reference to the eye of the spectator, every straight line *perpendicular* to the plane of the picture appears to converge towards this point or centre. The line which, drawn from the eye of the spectator, determines this centre *C*, is called the *vertical line*. It is a straight line through *S*, perpendicular to the horizontal line, and the base of the picture ; and in Figs. 1 and 2 it is represented by the line *EC*.

In Fig. 2, the lines and points before described are further illustrated ; and to impress them clearly on the mind of the student, we recapitulate them, as they are exemplified in this figure.

$E$  is called the point of sight :

$C$ , the centre of view, or centre of the picture ; being the point on the horizontal line  $HH$ , immediately opposite to the eye :

(This point  $C$ , must not be mistaken for the centre of the paper ; it bears no such meaning, for it is marked, occasionally, somewhat rather to the right, or to the left, of the middle of the horizontal line ; but in all cases it is termed the “centre of view,” or “centre of the picture.”)

$BD$ , the base line, equal in length to  $EC$  :

$S$ , the point on the ground immediately opposite the foot of the sketcher, as  $C$  is opposite to his eye :

$EC$ , the vertical line—the length of which is equal to the supposed distance of the eye from  $C$  :

It is necessary to explain that  $E$  is not the real position of the eye, and that, as it is requisite for *practice* to draw the length of the vertical line  $EC$  upon the paper, and as this cannot always be done with convenience *below* the base line of the picture, as in Fig. 1, it may be drawn *above* the horizontal line  $HCH$  and the point  $C$ , as shown in Fig. 2, the only limitation being, in this case, that the extent of the base line  $BD$  is determined by  $EC$ , not as in Fig. 1, by  $ES$ .

The use of this vertical line is the same, whether it be drawn above or below the centre of view  $C$  ; and it is shown in the two positions, in Figs. 1 and 2, merely because it is frequently more convenient to mark the

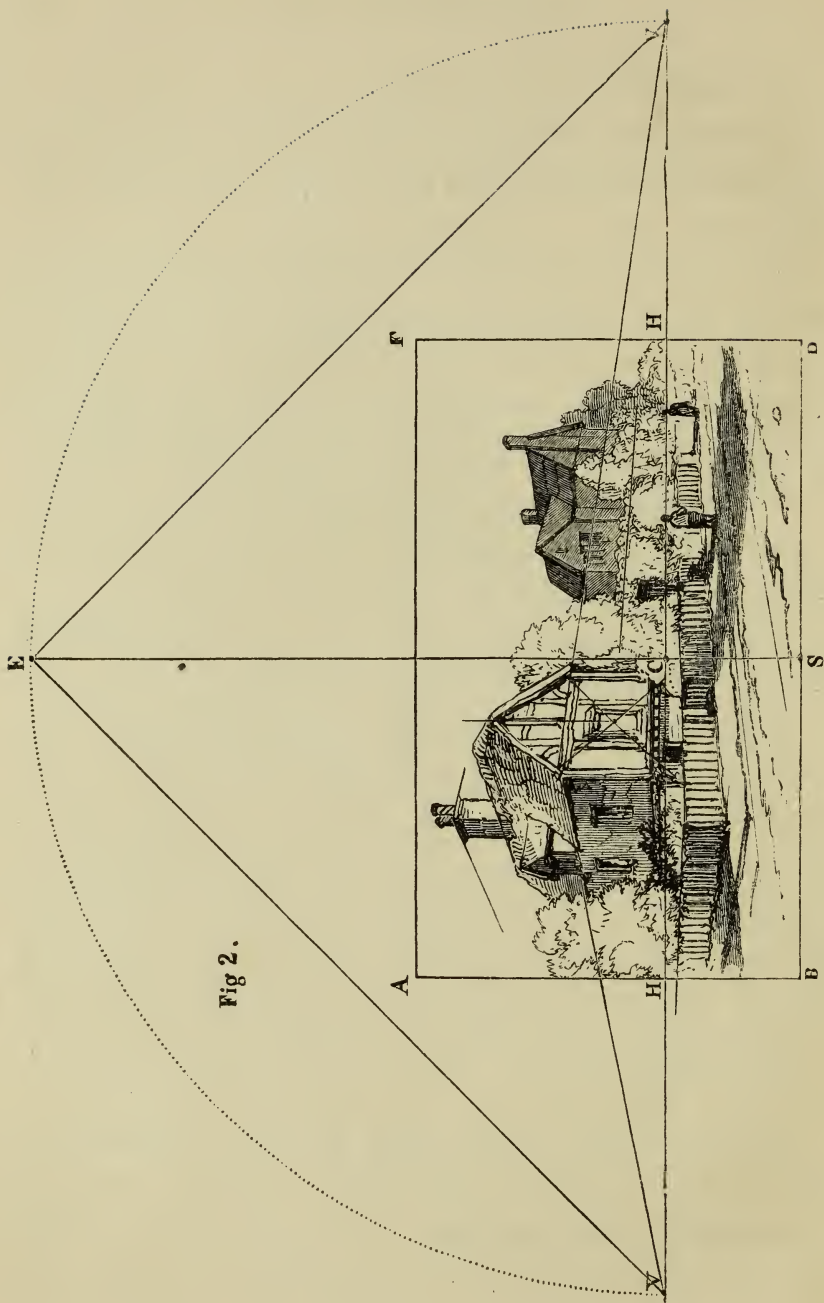


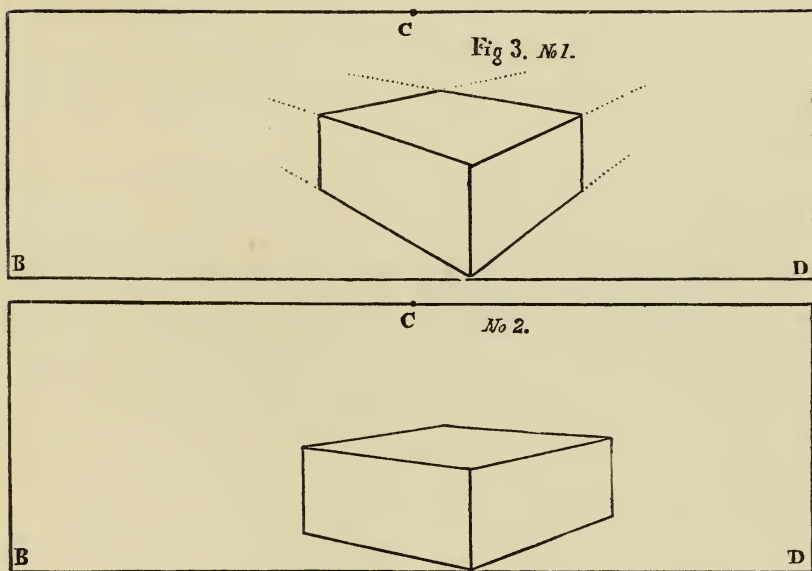
Fig 2.

point *E* above, than it would be to place it below, the horizontal line.

Upon the length of the vertical line *E C*, depends the just and natural representation of objects. If it be too short, they will appear unsatisfactory, and more or less distorted.

The following example will illustrate the truth of this statement. (Fig. 3.)

FIG. 3.



A block of wood or stone (Fig. 3) is to be represented at different distances ; it has a square base, and is seen in a position in which its sides are oblique to the plane of the



picture ;—seen, in fact, from both points, under the same circumstances in all respects, as regards surrounding objects, except that the perpendicular distance of the spectator from the base line  $BD$ , is much less in one than in the other.

In Fig. 3, No. 1, the distance of point of view, from which the spectator sees the stone, is only half the length of the base line  $BD$ , (that is, of  $EC$  in Fig. 2).

In No. 2, the distance of the spectator is equal to the entire length of  $BD$ , (*i. e.* of  $EC$  in Fig. 2).

A slight glance at each will show how much more satisfactory to the eye the drawing is in No. 2 than that in No. 1 ; although it is, in fact, in both cases strictly accurate.

In both instances (Figs. 1 and 2), the centre  $C$  of the picture is placed in the middle of the horizontal line  $HH$  ; but it may be placed somewhat either to the right or left of that position, according as the sketcher may be disposed to stand a little to the right or left of the centre of the proposed view. These alterations of  $C$  will of course modify the appearances of the objects, under principles hereafter to be explained.

#### PROPER POSITION FOR *THE HORIZONTAL LINE*.

The proper position of the horizontal line will depend upon the nature of the view to be represented. Hence the sketcher must consider—

*First*, whether he himself and the objects he is about to represent, are on level ground or nearly so.

If the view be on a plane nearly level, the horizontal line may be drawn at about one-fifth, or one-fourth, of the height of that space of his paper which is intended for the picture (Fig. 4).

FIG. 4.



*Secondly*, whether the ground be undulating, or whether the objects be viewed from a carriage, or from the lower windows of a building, or any similar moderate elevation.

In this case, the horizontal line may be placed at about one-third the height. (Fig. 5).

FIG. 5.



*Thirdly*, whether the scenery be mountainous, with a lake; or whether the objects be viewed from some *considerable* elevation.

In this case, let him choose a position that will command a good view of the scene, and prevent closer and more immediate objects from concealing any portion of the remote distance; and though the height of the horizontal line in this case may *sometimes* be a little more than half the height of the paper, according to the elevation attained by the spectator to command the view, yet it is desirable not greatly to exceed this; otherwise,

what is called “a bird’s-eye view” will be the consequence. (Fig. 6).

In the following example, the horizontal line is drawn at nearly *half* the height of the paper.

FIG. 6.



We may here incidentally observe, that, as a general rule, the sketcher will find it advantageous, after having drawn a faint horizontal line, at its proper height, to ascertain, by holding up his pencil horizontally on a level with his eye, what object, or *part of an object*, appears on that point of the horizontal line immediately before him; he may begin his drawing by representing such



object at that point, and proceeding right and left, on the same level, to the extremities of his picture. This will greatly assist in guiding the delineation of the remainder.

#### OF THE UP-HILL VIEW.

All horizontal planes,—appearing to ascend if they lie below the horizontal line, and to descend if they lie above it,—vanish or merge in the horizontal line. So also all parallel sets of horizontal straight lines, not parallel to the horizontal line  $HH$ , descend, if they lie above it, or ascend, if they lie below it, to some point in the horizontal line; in which point they converge or vanish. Thus in painting, the sea and sky are considered horizontal planes, and we have already instanced their apparent meeting in the horizontal line. So again, in representing the interior of a room—the floor and ceiling (if flat and parallel to one another) appear to approach each other, and would, if indefinitely produced, meet or vanish in the horizontal line of the spectator, as their common vanishing line.

But suppose the ground before the position at  $E$  (Fig. 1) to form an inclined plane instead of a horizontal one; a plane inclining upwards from the base line, at some known or supposed angle. In this case, such an inclined plane will meet the plane of the picture in a line above the horizontal line: hence there will be two vanishing



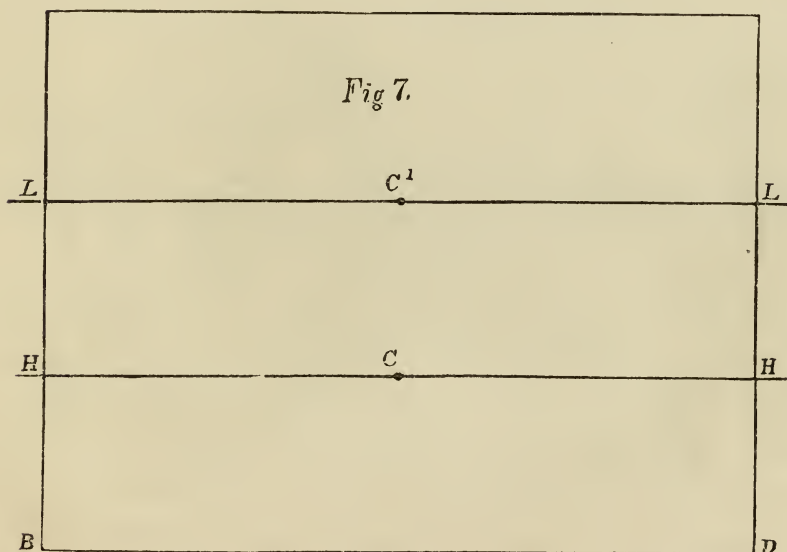
lines on the paper,—one whereby to delineate objects on the horizontal surface; the other by which to draw those situated on the inclined plane.

The following diagram will make this clear.

In this figure (Fig. 7),  $BD$  is the base line;  $HH$  the common horizontal or vanishing line;  $C$  the centre of view in that vanishing line;  $LL$  the vanishing line of the ascent; and  $C^1$  the centre of view in that vanishing line.

It is obvious, that in proportion to the less or greater inclination of the supposed plane, the line  $LL$  will be nearer to, or more distant from, the horizontal vanishing

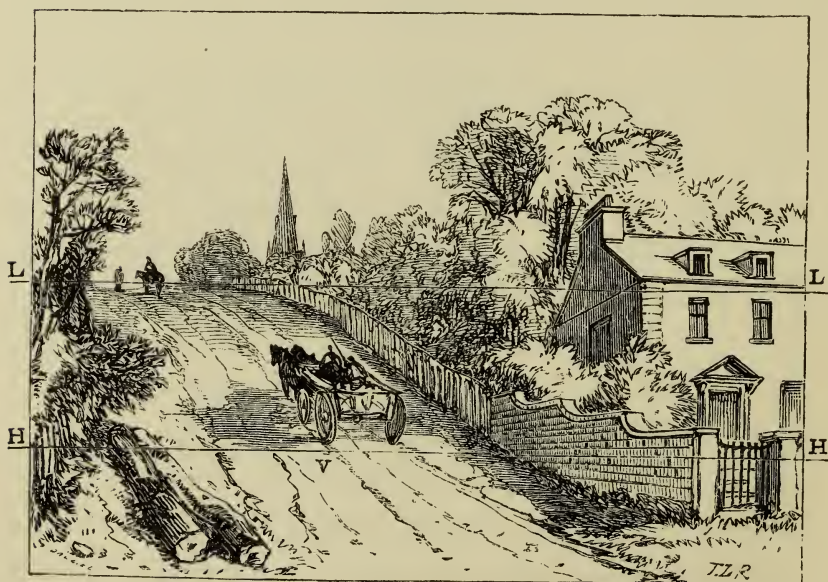
FIG. 7.



line,  $HH$ . Towards some point or points in this line  $LL$ , the representations of all right lines parallel to the surface of the ascent must be drawn; as is seen (Fig. 8) in the felled trees, the ruts in the road, the upper and lower lines of the wooden palings, &c.

But the lines of the brick wall, and those horizontal lines of the house, which being horizontal are also perpendicular to the plane of the picture, are drawn towards a converging or vanishing point in the horizontal line  $HH$ .

FIG. 8.

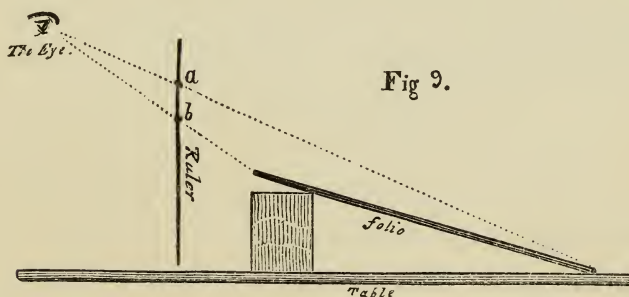


## OF THE DOWN-HILL VIEW.

If a descending plane be visible to the eye of the spectator, it is clear that it can be represented upon paper; and the *remotest*, that is, *the lowest* lines of the descending plane of the view will have, in that representation, a higher place on the plane of the picture than the *nearest*, that is, *the highest* ones of the actual view. This is shown in the following diagram.

Place on the table, at a short distance from you, a drawing-board, a portfolio, or any other plane, having

FIG. 9.



the nearer end supported, so as to be inclined at an angle under which the plane is yet visible; and let a by-stander hold a straight ruler, vertically, at a small distance from the nearer edge; it will then be found that the lower and more remote edge of the plane will appear higher on the ruler than the nearer one, the lower edge being seen

at *a*, the upper edge at *b*. Merely, however, to draw two horizontal and parallel lines across the paper, for the purpose of representing a descending plane by the space between them alone, without the assistance of other lines in contrast with them, would be impossible; but whenever the descending plane is visible, the effect of descent can be readily conveyed by means of auxiliary lines on the surface of that plane, and especially by a judicious use of light and shade.

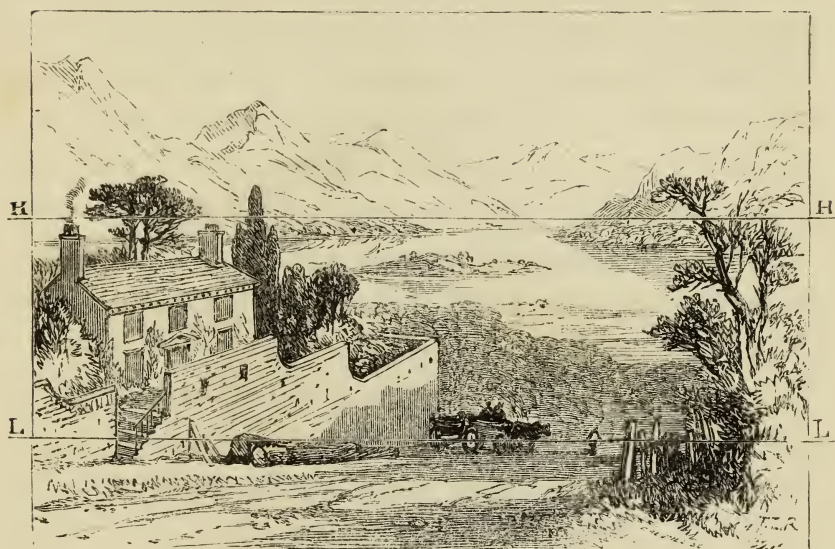
Again;—let the sketcher suppose himself on a hill descending directly from him, and that a yard or two in advance of him a line is drawn across the road parallel to his position, and another line a few yards further down parallel to the first; it would be found, on holding a pencil upright at a little distance from the eye, so as to appear to cut both lines, and on looking at them with one eye closed, that the lower line of the descent would cross the pencil transversely at a higher point than would the upper and nearer line.

In this example (Fig. 10), the spectator is supposed to be on such a hill, having the vanishing line *LL* of the descending plane, and the own horizontal line *HH*, in their proper positions. Then all lines on the descending plane, or parallel with it,—as the timber, the marks of the waggon-wheels, &c.,—tend towards the vanishing line *LL*, while the horizontal lines of the house and wall tend in the direction of the horizontal line, and, if pro-



duced to that limit, would converge and there be lost. In this example, the lower extremity of the descent is

FIG. 10.



evidently,—as, according to the principle laid down, it ought to be,—higher on the plane of the paper than the upper one.

ON THE REPRESENTATION OF HORIZONTAL STRAIGHT LINES  
—WHETHER PARALLEL, PERPENDICULAR, OR OBLIQUE,  
TO THE PLANE OF THE PICTURE.

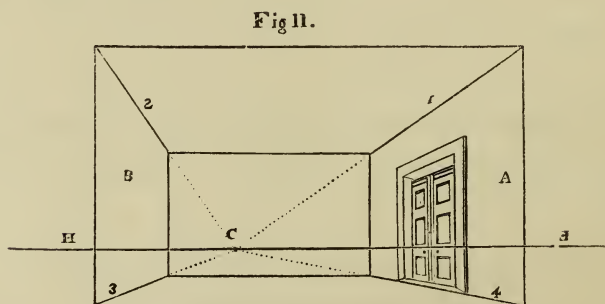
A *horizontal* right line has, with respect to the plane of the picture, one of three positions. It is either parallel to it, or oblique to it, or perpendicular to it. The follow-

ing supposition will explain what is meant by these three relations of a horizontal line.

Let the student suppose himself sitting with his back against one of the walls of a rectangular room. The wall opposite to him is parallel to that behind him, and consequently to the plane of his picture in that position. The two remaining walls being at right angles with that opposite to him, are evidently perpendicular to the plane of the drawing, and all *horizontal* right lines on those two walls are also perpendicular to that plane, and will appear to tend towards a point immediately opposite to his eye.

$H H$  (Fig. 11) is the horizontal line or level of his sight,  $C$  the point opposite his eye, and that point towards which all horizontal right lines on the walls  $A$  and  $B$

FIG. 11.





appear to slant ; though in *reality* they are perpendicular to the wall at *C*.

The lines 1 and 2, where the ceiling and the side-walls meet, and 3 and 4, the lower limit of the walls, as well as the horizontal lines of the door and its panels, are, in that position of the spectator, all perpendicular to the plane of the opposite wall, and therefore to the plane of the drawing.

The representation, upon the plane of the paper, of a horizontal straight line, ought to be carefully and distinctly apprehended. The effects of the projection or drawing of these different positions of the horizontal straight line may be understood from the following diagrams and explanations. Let a straight line be placed *horizontally before the sight*, and in a direction perpendicular to the vertical plane ; but let it be a little above or a little below the level of the eye ; it will appear as if perpendicular to the ground.

Thus *C* is the point opposite the eye ; 1 and 2 represent a straight line held immediately above or below the level of the sight at *C*. The line will now *seem* to the eye, to be perpendicular to the ground ; the alteration being, in fact, the apparent diminution of the line as to its length. Now, if it be placed above the level, as before,

and be removed to the right or left, it will appear thus :

FIG. 12.

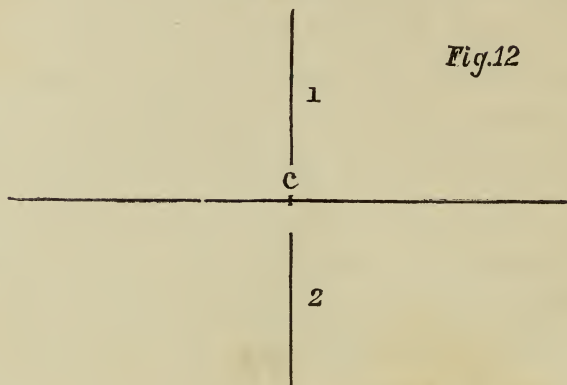
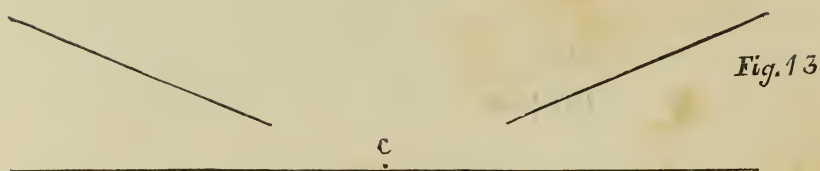
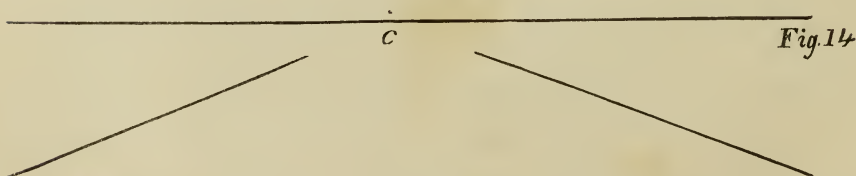


FIG. 13.



And if below the level of the sight, it will appear to take such a direction as this :

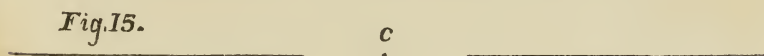
FIG. 14.



But if on the right or left of the eye and on a *perfect*

*level*, and either oblique or perpendicular to the plane of the picture, it will fall into the horizontal line.

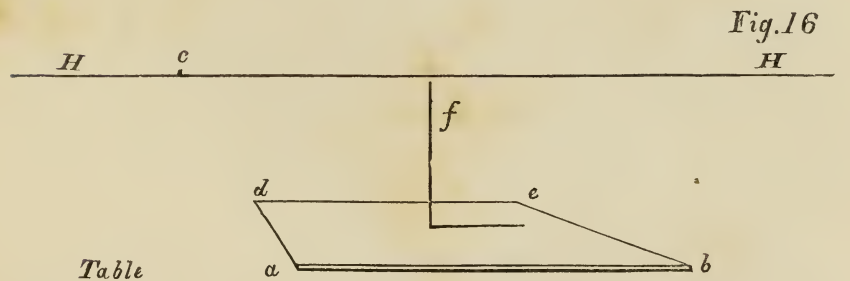
FIG. 15.



And, lastly, if it be placed immediately opposite to the eye, it is evident that the projection will be a point; the end, as it were, alone being visible.

These conditions may be illustrated by placing on a table a portfolio, into the upper leaf of which is fixed a long pencil-stick, perpendicular to the plane of the leaf. Let the lower edge of the folio be even with the edges of the table, as the line *a b* in the diagram.

FIG. 16.

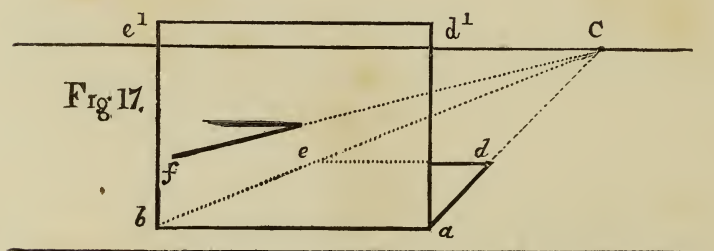


Let the spectator seat himself a little to the left of the folio, the point *C*, on the horizontal line *H H*,

representing the point immediately opposite the eye; then the sides  $ad$  and  $be$  of the folio will appear to tend towards the point  $C$ , the centre of view; the pencil-stick  $f$  appearing, as it really is, perpendicular to the table.

Now let the upper leaf of the folio be raised until its plane be perpendicular to the plane of the table. The relations of the lines  $a d$  and  $b e$  with the horizontal line are now changed, and the stick  $f$ , still remaining perpendicular to the leaf of the folio, becomes by the change of position *perpendicular to the plane of the picture*; and, like all lines similarly disposed, it tends towards the centre of view  $C$ , while the sides  $a d^1$  and  $b e^1$  are now perpendicular to the table, and appear to be much longer than when seen in their original position.

FIG. 17.

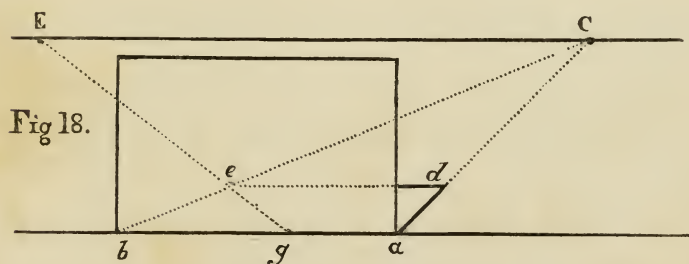


This diagram (Fig. 17) exemplifies the horizontal right line as seen parallel and perpendicular to the plane of the picture; two of the three relations ascribed to it. The

lines so parallel are  $a b$  and  $d e$ ; the lines so perpendicular are  $a d$ ,  $b e$ , and the stick  $f$ .

The apparent increase of dimension of  $a d$ , when raised from its horizontal position, having been shown, the manner of determining the length of this side of the folio, when lying flat, is as follows :

FIG. 18.



Having drawn (Fig. 18) the horizontal line through the centre of view  $C$ , and the edge of the folio parallel to it, and having marked the centre of view as at  $C$ , set off  $C E$  on the horizontal line, at a distance from  $C$  equal to the supposed distance of the eye from the point  $C$ . It has been laid down as a rule that the distance of the eye from the centre  $C$  should be equal to the width of the picture, but in drawing a *single object*, a *shorter* distance will suffice to show the principle of construction.

From the point  $b$  on the line  $a b$ , make  $b g$  equal to one of the shorter sides of the folio; join  $b C$   $a C$ , and



draw a straight line from  $g$  to  $E$  cutting  $b C$  in  $e$ , and draw  $e d$  parallel to  $b g$  cutting  $a C$  in  $d$ ; then  $a d e b$  will be the representation of the leaf lying on the table, and  $a d$  will be the *apparent* length of that side of the folio.

If the point  $E$  were transposed to the *other* side the centre  $C$ , then  $b g$ , instead of being marked towards the right hand from  $b$ , must be set off from  $a$ , towards the left hand, and the result will be the same.

#### OF LINES OBLIQUE TO THE PLANE OF THE PICTURE.

The third relation remains to be explained; namely, that of horizontal straight lines oblique to the plane of the picture.

If the folio, with one leaf remaining flat and the other vertical, be moved ever so slightly, but obliquely, from the position in which we have considered it, the lines  $a d$ ,  $b e$ , and the stick  $f$  will no longer tend towards the centre of view  $C$ , but will become oblique to the plane of the picture, and have other vanishing points in the same horizontal line, but approaching to, or receding from  $C$ , according to the degree of inclination of  $b e$  and  $c d$  to the plane of the picture.

The position of these vanishing points will depend upon the degree at which these horizontal straight lines are inclined to the horizon  $H H$ . For if the lines be perpendicular to  $H H$ —*i. e.* to the plane of the picture,—we have seen that  $C$ , the point of sight, is the vanishing



point for all such lines. If the lines be parallel to  $HH$ , the vanishing point will be at an infinite distance from  $C$ . Hence it is evident that the vanishing point will retire from  $C$ , as the angle of the given line with the horizontal line becomes small, or as its angle at  $C$  with  $CE$  becomes greater.

On these principles the law of the variation of this vanishing point may be determined.

First, let the angle made by the given inclined line be half a right angle. This case is exemplified in Fig. 2, in which the lines of the gable, ridge, chimney, window, &c. stand at an angle, equal to half a right angle, or  $45^\circ$ , with the horizontal line. In this case, the vanishing points, on both sides, are  $V$  and  $V$ , the extremities of the semicircle  $VEV$ .

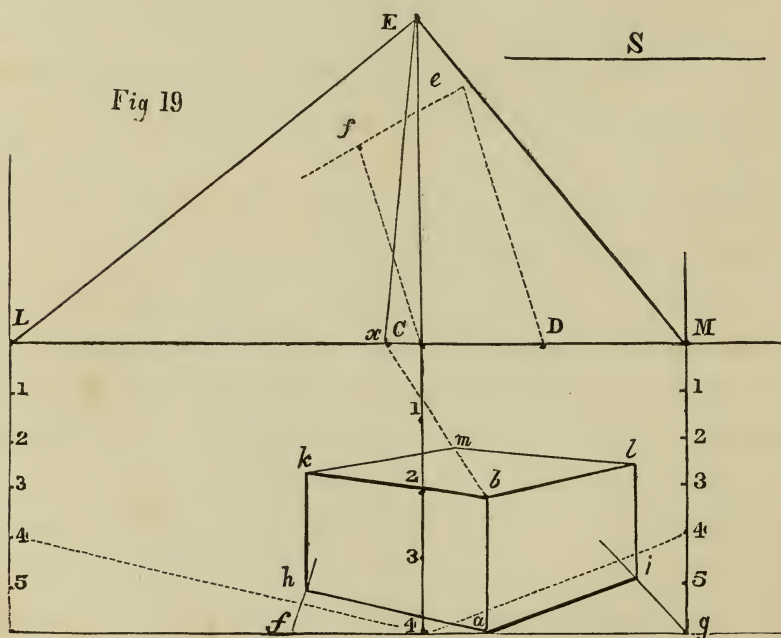
Secondly; let the inclination of the lines to the horizontal line, and to each other, be represented by the angles of a rectangular and horizontal block of stone, a drawing of which it is required to make, according to the rules of perspective so far laid down.

The base line, the horizontal line, the centre of view, and the place of the eye having been taken, as before, let  $ab$  (Fig. 19) be the vertical edge of the block; at the point  $E$ , in the straight line  $EC$  ( $EC$  being the true vertical line), let the right angle  $MEL$  be placed in such a position that it may represent the true position of the block, in respect of the relation which its right angle bears

to the line  $LM$ . Then  $L$  and  $M$  will be the true vanishing points of the sides of the given block.

But as the vanishing points of these lines may be inaccessible, on the surface of the paper, the object of the following construction is to make the required drawing without the use of the vanishing points, in determining the directions of  $a h$ ,  $b k$ , and  $a i$ ,  $b l$ .

FIG. 19.



Let  $CE$  be taken equal to one-third of the true vertical line or distance of the picture. At the point  $E$  in the straight line  $EC$ , make the right angle  $LEC$ ,

as in the former case. Then  $CL$  will be one-third of the true distance of the vanishing point of the horizontal lines inclined to  $LM$  at an angle equal to  $ECL$ , on that side of  $C$ ; and  $CM$  will be one-third of that on the other side.

As the whole of the object is here below the horizon, draw downwards, through  $L$  and  $M$ , straight lines parallel to  $CE$ , produce  $CE$  to the base line, and bisect the angle  $LEM$  by the straight line  $Ex$ , meeting  $LM$  in  $x$ . Take *any* small opening of the compasses, and mark it off any number of times from  $C$  towards the base line, and number those divisions, as it is done in the figure. Take on the compasses as many of these divisions as make *one less* than the number of times  $CE$  is contained in the true distance of the eye. In this example it is contained three times; therefore, take *two* divisions and mark off downwards any number of spaces, each equal to these two divisions, on the vertical lines drawn through  $L$  and  $M$ , and subdivide each of these divisions into *as many equal parts as  $CE$  is contained in the true distance*, (in this case, *three*); and number them, as in the figure.

Now from any point  $a$ , a line drawn in the direction of the two corresponding points on the divided lines will tend towards the true but inaccessible vanishing points. Thus a line drawn from  $b$  in the direction of the two corresponding figures 2 and 2, will tend towards the

points required, and a line drawn from the point  $a$ , passing between 4 and 3, at a properly proportioned distance from each, on the lines through  $C$  and  $L$  will tend towards the same point. If the utmost nicety be required, the several divisions may be again subdivided.

In order to determine the proper length of the side from  $a$ , let  $S$  be the *true* length of this side. Make  $LD$  on the horizontal line equal to  $LE$ , and from  $C$  and  $D$  draw *any* two convenient lines parallel to each other, making  $De$  equal to  $S$ . Join  $eL$ , cutting  $Cf$  in  $f$ , and make  $af$  and  $ag$  on the base line each equal to  $Cf$ .

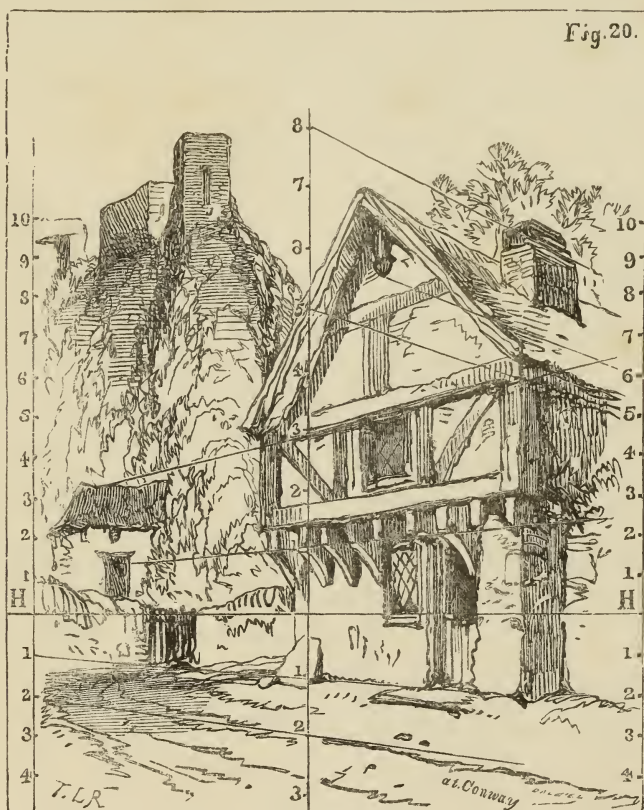
From  $f$  and  $g$  draw lines towards  $C$ , meeting  $ah$  at  $h$ , and  $ai$  at  $i$ ; at these points  $h$  and  $i$  raise perpendiculars to meet the upper edges at  $k$  and  $l$ . Through  $l$  and through a point about midway between numbers 1 and 2 below  $L$ , draw  $lm$ , meeting the diagonal  $bx$  in  $m$ , then join  $mk$ . This completes the figure, the whole of the necessary points being within the boundaries of the paper; and thus is avoided the difficulty arising from the vanishing points being inaccessible on the plane of the paper. A little practice will enable the sketcher, in determining his lines, to dispense with points and the ruler altogether, except where occasionally the use of a pencil may be desirable to draw a straight line with sufficient accuracy.

If the angles formed by the original lines (as the right angles formed in this case by the sides of the block) be greater or less than a right angle (as might occur in the



meeting of two rows of trees, each row being inclined to the plane of the picture at a different angle), all that will be necessary will be to draw  $LE$ , and  $EM$ , inclined to  $EC$  at angles equal to the given angles.

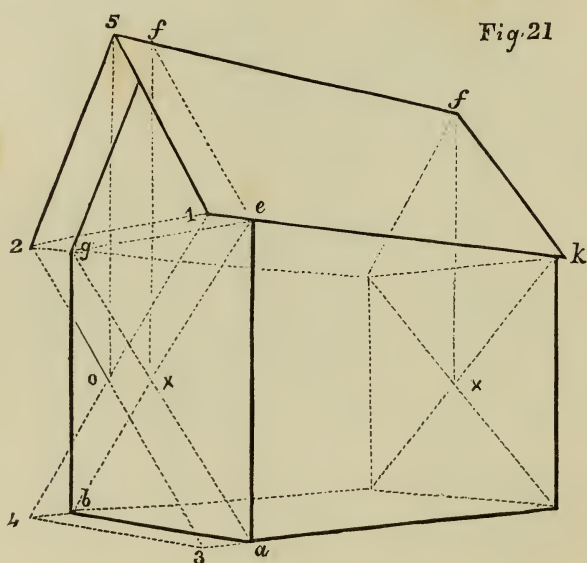
FIG. 20.



In the example in Fig. 20, the horizontal lines forming the wood work in front of the building, and those of the roof are oblique to the plane of the picture, and have

a tendency to points considerably beyond the limits of the paper; but the difficulty is met by the rule already laid down, in reference to Fig. 19, and is here exemplified in application to a pictorial object.

The oblique lines of the gable are represented according to their angle of obliquity, and their position in relation to the plane of the picture; but for general sketching purposes it will be sufficient to draw diagonals as illustrated in Fig. 21.



In this diagram (Fig. 21), or in any similar sketch to which the rules of its construction apply, the lines of the unseen parts of the structure, which are here dotted, may



be lightly put in with a pencil, so that when the visible lines and surfaces are firmly represented, the light lines may be effaced. The vertical and horizontal lines,  $a e$ ,  $a b$ ,  $b g$ , &c., being determined by the preceding rules, and diagonals  $a g$ ,  $e b$ , &c., being drawn, perpendiculars are raised on their intersections at  $x$ ,  $x$ ; that in front being determined by the assumed height of the gable, as  $x f$  (or the height of the apex of the pediment, if there be one). Draw the oblique lines  $e f$ , and  $f g$ .

If the roof projects, as it does in Fig. 20, produce outwards the horizontal lines of the walls and the ridge of the roof to the apparent extent, as at  $e 1$ ; and draw a line from 1 towards the proper vanishing point, which will give the point 2. Now produce the lower lines  $a 3$ , and  $b 4$ , making  $a 3$  equal to  $e 1$ ; then a line from 3 towards the same vanishing point will give the point 4 and the junction of 1 4, and 2 3 will give diagonals intersecting at  $o$ , whence a perpendicular is raised, meeting the line  $f f$  produced, at 5; and 1 5 and 2 5 are the oblique lines of the projecting roof.

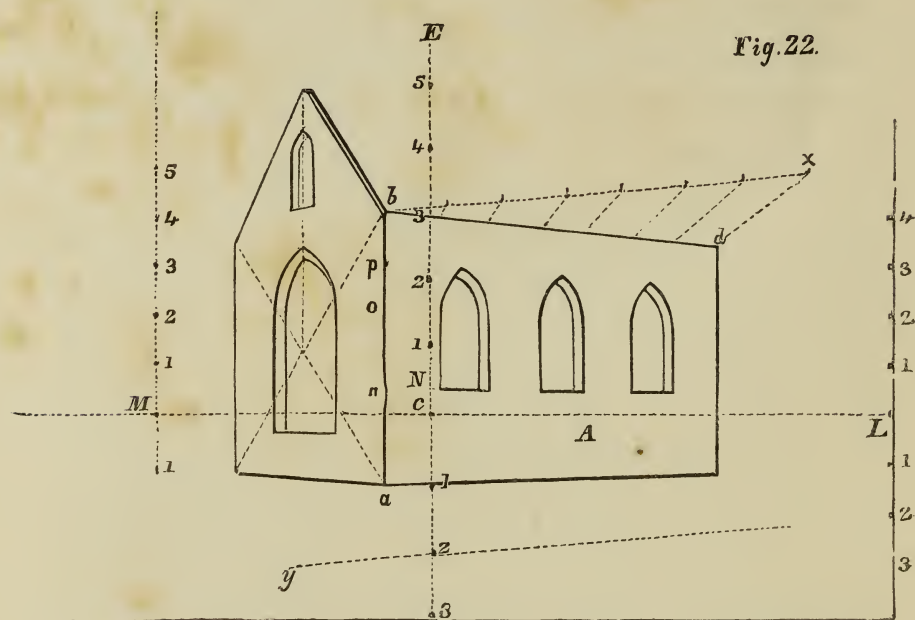
Thus in the construction of this figure every necessary point is found within the limits of the paper, although the same relations could at once be established by means of the vanishing points, if requisite.

The structure represented in Fig. 22 may be drawn according to instructions given in reference to Fig. 19.

Thus, as before, let  $C E$  be equal to one-third of the

true distance of the eye, and the distances of  $L$  and  $M$  respectively equal to one-third of the distance of the true vanishing points from the centre of view  $C$ .

FIG. 22.



Through the corresponding numbers 3 and 3, or 2 and 2, in the lines drawn through  $M$ ,  $E$ , and  $L$  respectively, draw lines which will tend to the true vanishing point of the horizontal lines of the wall, in which three openings or windows, with their piers, are to be represented according to their proper scale of relation.

This is usually effected by drawing a line from  $a$ , or  $b$ ,

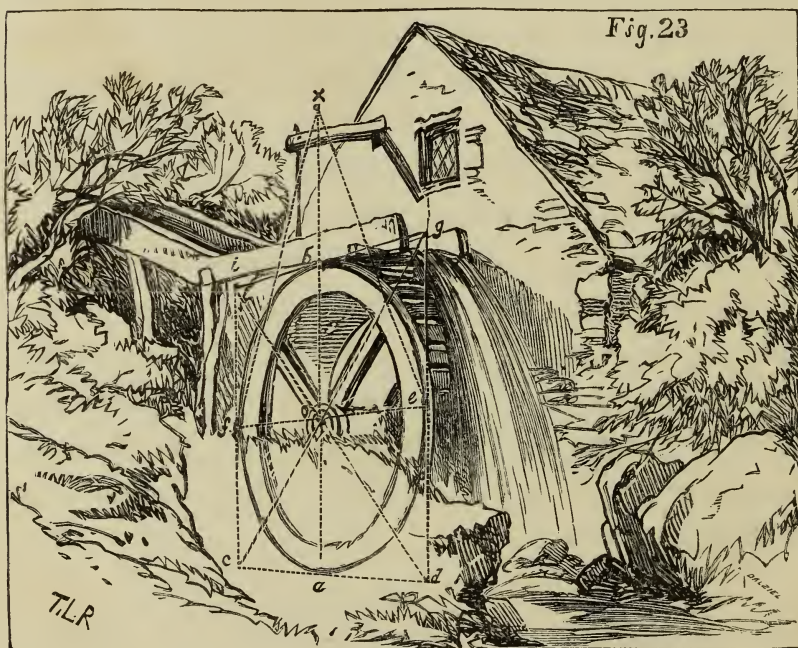
parallel to the horizontal line, on which the geometrical measures of the piers and windows are marked off from  $a$  or  $b$ , whichever may be adopted. But in *this* case a confusion of lines would ensue from the adoption of such a course; an inconvenience which may be obviated by drawing from  $b$  a line  $bx$  of any length and parallel to that running through 2 and 2 below  $ML$ , and by then marking the windows and piers upon it in their proportionate geometrical widths from  $b$  to  $x$ . Then a line drawn from  $x$  through the corner of the wall at  $d$ , to meet that through 2, 2, below  $LM$ , at  $y$ , gives a point  $y$ , towards which lines from all the divisions on  $bx$  may be drawn, dividing the upper line of the wall, as seen in the figure; from which divisions, perpendiculars may be dropped, showing the proportionate diminutions of the widths of the proposed windows.

Again; let  $an$  on  $ab$  be the height of the lower lines of the windows from the ground, and let  $no$  be the height of the springing of the arch from the bottom of the windows, and  $op$  the height from the chord to the apex of the arch, and from these points  $no$ ,  $p$ , draw lines towards the vanishing point of the line  $bd$ ; this, by crossing the perpendiculars, will decide the heights of the windows. The point for the apex of each arch may be found by means of diagonals.

## CIRCULAR OBJECTS.

Among the circular objects which may, in the course of experience, present themselves to the sketcher, perhaps few would cause him more embarrassment in their delineation than a mill-wheel; which, when viewed obliquely (and it is seldom represented otherwise), presents an elliptical or oval form. The drawing, however, of this object will be readily effected by the following application of the foregoing rules.

FIG. 23.





Let  $a o b$  be the vertical diameter of the wheel ;—then, according to the preceding rules, draw the right lines  $c a d$ ,  $f o e$ , and,  $i b g$ . Draw  $d e g$  parallel to  $a b$ , and at a distance from it equal to the *apparent* width of half the diameter (which in this position will appear somewhat less than the real semi-diameter) ; draw  $c f i$  parallel to  $a b$  but still less distant from the centre  $o$  than  $d g$  is, because  $o g$  is more remote.

Produce  $o b$  to  $x$ , making  $b x$  equal to  $o b$ . Draw  $o i$ ,  $o g$  ; then lines drawn, from  $x$  to  $e$  and  $f$ , will cut  $o g$  and  $o i$  in two points, through which the curve must be described, and touching the straight lines at the points  $e$ ,  $b$ , and  $f$ . The wheel being an overshot wheel, the lower portion is not visible. Should, however, the entire wheel be seen, the lower points for the curve will be on the diagonals immediately beneath the others, as shown in the figure.

The student may have recourse to similar means for drawing the circular arches of a stone bridge. It seldom, however, happens that a bridge of this kind is a desirable object in a landscape, unless perhaps in the distance, or in the middle distance, of the picture. Arches, however, are frequently found in association with the most picturesque material, and in combination with the most romantic features of nature ; such, for instance, as that near Aberystwith, called the Devil's Bridge, and many others.



Some of the stone bridges in the lake districts of Cumberland and Westmoreland are extremely picturesque. They are of very rude construction, being in many cases formed only of loose stones for the passage of sheep and herds of cattle over small streams; it is, however, from their very ruggedness that they derive their interest, surrounded as they frequently are by scenery of much grandeur. The sketch below affords a specimen of this kind of simple and picturesque bridge; it is thrown over a small stream flowing into Wast Water, one of the most picturesque of the Cumberland lakes.

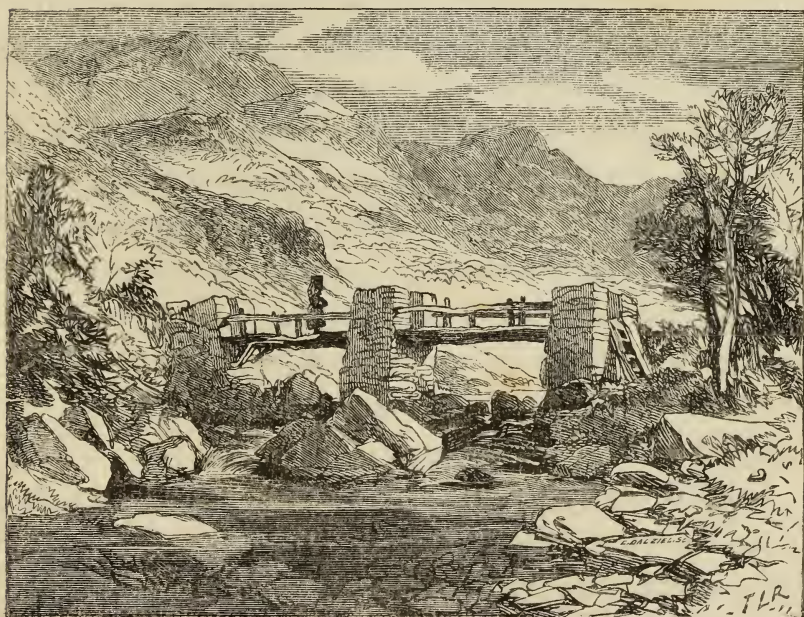
FIG. 24.



The subject of the frontispiece is "Stockley Beek," in Cumberland, which, in combination with a portion of the mountainous district amid which it is situated, forms a passage of landscape scenery that in pictorial interest can scarcely be surpassed. It is only in Wales, in Scotland, and in the lake districts of England, that such combinations are met with. This, and other similar sketches are introduced here, only to afford to the student examples of this class of scenery, and to illustrate the selection and treatment of a sketch.

The rude bridge, forming the subject of Fig. 25,

FIG. 25.



crosses one of the streams that flow from Snowden. It is near Beddgelert, and so picturesque is it from every point of view that no sketcher goes into the neighbourhood in which it is situated, without making a drawing of it.

#### ON THE CHOICE OF SUBJECT.

As the strict end of our instructions here is to assist the sketcher in gaining a facility in simply delineating real objects and combinations of objects, it is desirable that it should be understood, that this is only the first step towards learning to draw from nature. An easy, rapid, and decided manner of sketching is to be acquired only by practice. It is an acquisition essential to excellence in all the other artistic qualities to which it serves as a basis; therefore, it would be here altogether out of place to propose a discussion on colour, manipulation, and all those questions of feeling and execution, which, brought forward at so early a period of progress, would only serve to divert the student from the attainment of the power of dealing with these effectively hereafter. These subjects are entered upon in their proper places, in the series to which this little book belongs.

It is, however, necessary that the sketcher be assisted in the choice of subject matter. The exercise of a little judgment in this respect, will render his progress agree-



able to himself, and his works presentable to others. To beginners, the great precept of one of the most accomplished of our living landscape painters is, to "study little bits," a precept which will apply equally to sketching as to painting.

Among the subjects forming the wood-cuts, which illustrate these instructions, there are many which might serve as initiatory essays; and others of various degrees of progress, even to compositions which might be worked up into drawings and paintings of considerable beauty. All artists have some peculiarity in their method of sketching, and rapid and broad sketches are frequently intelligible only to those who make them. One of the best qualities, however, of a sketch is, that it should not only refresh the memory of the artist, but should be suggestive and intelligible to every one.

With a little education, the eye will discover material for study everywhere. London and its environs abound with subjects of picturesque beauty. Hampstead, Highgate; the banks and wharves of the Thames down even to the Nore; every suburban locality; all the green lanes, and the commons with which they communicate, abound with materials which may be wrought into pictures of the highest degree of interest. These are the localities which have contributed to form many of the best of our landscape painters: and so it is elsewhere; there is no spot in the country so entirely divested of picturesque character,

is not to supply, to the cultivated taste, subject matter for an interesting picture. In confirmation of this, it is only necessary to look round our exhibitions, to see numerous works of great beauty and interest, produced from materials in themselves apparently extremely slight.

Having made himself master of the principles here laid down, the sketcher might select for commencement, some single object, such as the quaint old gable in Fig. 20. A subject like this is sufficiently good to be drawn from various points of view, and it should be studied in such a manner, that at any subsequent period, a coloured drawing might be made from it. Fig. 1, exemplifies a composition of lake and mountain scenery, in which the expression of the pencil is sufficient to show the relation of the objects. Through the middle distance to the foreground, the touch is gradually strengthened, and the most decided and darkest lines appear in the nearest parts of the view. The water is left nearly white. This sketch is as slight as it well can be, to be worked out into a subsequent finished picture. Fig. 4 forms an extremely simple subject, a winding river with a boat, a few trees, and a distant spire; there is more than mere outline, but still no more than may be gracefully effected by the pencil; and in Fig. 5, wherein the church tower is the prominent object, the place of the sun would cause the amount of shade which gives force to the sketch. The frontispiece is a



very carefully studied sketch, which might be coloured, with little modification, according to its present distribution of light and shade.

In accordance with the principle, which recommends simple subjects to beginners, the student will do well to sketch some easy group, or single object. It frequently occurs, that with objects of picturesque character there are associated others which do not harmonize with them. In such case, a point of view should be sought that would exclude these objectionable forms. Middle and remoter distances afford facilities for the modification of such objectionable forms ; but a certain amount of practice will be necessary to qualify the student to deal successfully with these niceties.

#### COMPOSITION OF LINES AND FORMS.

Every production of art, of whatever kind it may be, is reducible to its elementary construction of lines and forms ; and upon the skilful dispositions of these depends the excellence of the composition of the picture. The essential spirit of composition is “variety :” but, in order that the whole may be with ease and with pleasure to the spectator comprehended in one view, it is necessary that all the minor parts be so harmonized as to form one well-balanced whole, consisting of a few prominent masses or groupings, which according to the principal law of composition must be diversified in magnitude and in form. One

of these masses should be treated as the principal, and the others dependent upon it and contributive to it : but it is necessary that they be distinct in appearance and place, although all coincident in respect of the proposed sentiment. Whatever form may be determined on, it is necessary to guard against a fixed regularity—an equality and repetition of parallel, rectilinear, and circular forms ;—indeed whatever be the general outline of these masses, it must neither be too regular, nor, on the other hand, too much broken ; the continuity must rather be slightly indicated than absolutely and sensibly determined. And in order that nothing may be wanting, the various components should preserve an evident relation among each other ; they should be associated in such a manner that none may appear entirely detached, the larger masses being broken and relieved by the minor and subordinate parts ; showing a whole so well balanced, that no one part can be abstracted without the deficiency being at once felt.

If we turn to the frontispiece, and consider the dispositions observed in that composition, we shall see that the positions of the principal objects are not the result of mere chance, but that they are brought into this combination from a particular point of view, which is determined as most favourable in this case to picturesque composition. The principal features in the view are the bridge, the stream, and the mountain. By the emphasis

with which the bridge is treated, it is brought forward to the eye as a principal object ; but it does not, nevertheless, occupy the centre of the composition, nor does the stream flow in a direct course down the centre of the drawing, nor the mountain rise to a cone equidistant from both sides. These dispositions are effected with a view to avoid that balanced formality against which we have cautioned the learner. Again, with respect to the arch, it contrasts with the irregular shapes of the rocks and stones lying near it ; and no two of these are of like form. The lines, descriptive of the descent of the mountain, necessarily tend in one direction ; but a formal parallelism is avoided, and the lines are modified by light and shade. In artificial objects parallels necessarily occur, as in buildings of all kinds ; but such lines and parts are rather indicated than harshly forced upon the eye ; and, by the aid of light and shadow, they are reduced to purer breath and harmony.

## LIGHT AND SHADE.

In an outline sketch, it is found that outline alone is inadequate to the representation of an object in relief ; it cannot give substance, nor define relative distances so as to maintain the objects in their proper places. We have urged the necessity of judicious selection of subject matter, and we have now to observe, that, how well soever the subject may admit of composition, it is yet necessary that

it be effective in its light and shadow ; for it greatly depends upon the happy or unskilful distribution of these lights and darks, whether a composition will appear confused and broken, or agreeably united into one harmonious whole. There are times when the most commonplace material may strike us as beautiful ; while, conversely, the most charming scenery may become void of interest. The matter-of-fact representations of the breadth of a meridian light, and the same passages of landscape viewed under the shades of evening, affect the feelings very differently. In the latter, there is a charm which operates even upon minds least susceptible of impression from the beauties of nature : and if it be necessary to cultivate a discrimination even with respect to degrees of the beautiful, how much more necessary is it to aim at acquiring the power of conferring importance upon, and investing with deep interest, any slight subject matter which we may have to treat. This is, after all, the test of the master—the power of giving, by means of judicious light and shade, importance to matter comparatively insignificant. The general principle acted upon by all artists, is to dispose the lights and shades of their work in the manner best suited to the treatment they propose for their work. If we turn to Fig. 5, we find a dark mass reared against a light sky, and immediately supported by shaded objects of different degrees of depth, and repetitions of dark in the foreground ; with very little change,



this arrangement of light and shade might be adapted to a great variety of combinations.

The simplest form of effect is the opposition of two masses. If the subject be dark—as a building or a group of trees—it will be relieved by a light sky : if it be light, the sky will be darker. This simple opposition we mention in order to observe, that, in every pictorial composition, it prevails in the great masses and throughout the details ; but the principle\* is concealed in proportion as the work is successful. Every dark must be relieved by a light ; and every light must tell against a dark : this is the law of natural chiaroscuro, and in art it is the principle of relief ; but the contrasts must not seem either harsh or artificial.

The forms of light and shade are subject to the same laws as those of objects : hence, if a subject be treated with a breadth of light, the principal mass must not regularly divide the composition either vertically or horizontally. If shade prevail in the picture, the same rule applies ; but light or shade may be introduced at either side of the picture, occupying there the entire plane, and diminishing to a point at the opposite extremity of the horizon.

In a light picture a simple and agreeable effect is produced by placing the principal dark or most substantial

\* *Ars est artem celare.*



point on the right or the left in the foreground, and by approaching from this point towards the base of the picture and the horizon with graduated tones broken and varied according to the kind of objects introduced.

The examples of light and shade here recommended are extremely simple ; and a knowledge of them will prepare the student for an acquaintance with dispositions of greater complexity.

END.

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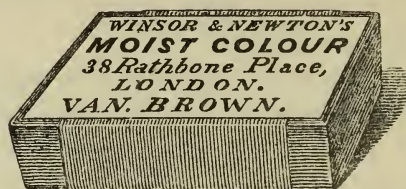
#### ALSO THE FOLLOWING

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# WINSOR AND NEWTON'S MOIST WATER COLOURS.



Extract from Mr. HARDING'S Work, "The Principles and Practice of Art."

"The Art of Painting in Water-Colours has been greatly assisted by improvements in the preparations of the pigments; the greatest advantage, however, has been the introduction of *Moist Colours*, which, I believe, are a French invention, *but greatly improved by Messrs. Winsor and Newton.*"

## LIST OF COLOURS AND PRICES.

PRICE 1s. each.

Antwerp Blue  
Bistre  
Burnt Sienna  
Burnt Roman Ochre  
Brown Pink  
Blue Black  
Burnt Umber  
Brown Ochre  
Chrome Yellow, 1, 2, and 3  
Cologne Earth  
Dragon's Blood  
Emerald Green  
Gamboge  
Hooker's Green, No. 1  
Hooker's Green, No. 2  
Indigo  
Indian Red  
Italian Pink  
Ivory Black

Lamp Black  
Light Red  
Neutral Tint  
Naples Yellow  
Olive Green  
Prussian Blue  
Prussian Green  
Payne's Grey  
Raw Sienna  
Raw Umber  
Red Lead  
Roman Ochre  
Sap Green  
Terre Verte  
Vandyke Brown  
Venetian Red  
Vermillion  
Yellow Ochre  
Yellow Lake

[Continued.]

**MOIST WATER COLOURS, continued.**

1s. 6d. each.

Sepia  
 Warm Sepia  
 Roman Sepia  
 Brown Madder  
 Constant White  
 Chinese White  
 Indian Yellow

Mars Brown  
 Mars Yellow  
 Crimson Lake  
 Scarlet Lake  
 Purple Lake  
 Scarlet Vermillion.

2s.

Cobalt Blue.

3s. each.

Green Oxide of Chromium  
 Lemon Yellow  
 French Blue

Pink Madder  
 Rose Madder  
 Intense Blue

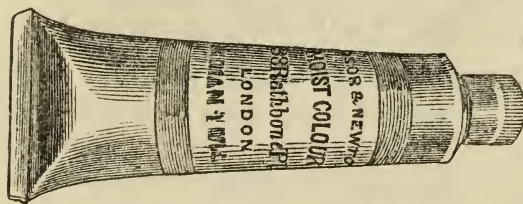
5s. each.

Mars Orange  
 Pure Scarlet  
 Burnt Carmine  
 Smalt  
 Purple Madder

Ultramarine Ash  
 Carmine  
 Gallstone  
 Cadmium Yellow  
 Orange Vermillion

21s.

Genuine Ultramarine.

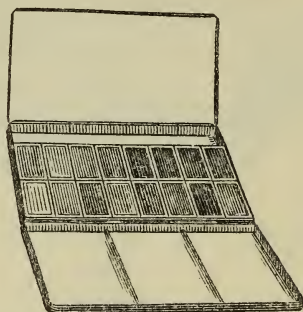
**MOIST WATER COLOURS IN PATENT COLLAPSIBLE TUBES.**

A new preparation of Moist Water Colours, particularly adapted for large works, as any quantity of colour can be immediately obtained, thus affording additional facilities for rapidity and increased power; these colours present a range of pigments, which, in brilliancy and similarity of manipulation, much resemble Oil Colours.

**The Prices are the same as the Moist Colours in Pans.**

## JAPANNED TIN SKETCHING BOXES.

Filled with Moist Colours.



(The following arrangements of colours are selected from those most in use by the first Water Colour Artists.)

**3 Cake Box, No. 1.**—(Light and Shade Drawings on Tinted Paper.)

containing Sepia, French Blue, and Chinese White.

Price 9s.

**6 Cake Box, No. 1.**—(Assorted for Landscape.)

containing Gamboge, Raw Sienna, Venetian Red, Crimson Lake, Prussian Blue, and Vandyke Brown.

Price 10s.

**Ditto, No. 2.**—(Landscape and Figures.)

containing Vandyke Brown, Indigo, Cobalt, Crimson Lake, Light Red, and Indian Yellow.

Price 11s. 6d.

**8 Cake Box, No. 1.**—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.

Price 13s. 6d.

**8 Cake Box, No. 2.**—(Landscape and Figures.)

containing Yellow Ochre, Light Red,  
Scarlet Vermillion, Rose Madder, Cobalt,  
Madder Brown, Vandyke Brown, and Prussian Blue.

Price 16s.

**10 Cake Box, No. 1.**—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna,  
Venetian Red, Crimson Lake, Vandyke Brown,  
Olive Green, Neutral Tint, Cobalt, and Indigo.

Price 16s.

**Ditto, No. 2.**—(Landscape and Figures.)

containing Yellow Ochre, Indian Yellow,  
Burnt Sienna, Light Red, Vermillion, Rose Madder,  
Cobalt, Prussian Blue, Vandyke Brown,  
and Olive Green.

Price 18s.

**12 Cake Box, No. 1.**—(Landscape.)

containing Brown Pink, Vandyke Brown, Indigo,  
Neutral Tint, Cobalt, Crimson Lake, Indian Red,  
Vermillion, Burnt Sienna, Light Red, Yellow Ochre,  
and Gamboge.

Price 18s. 6d.

**Ditto, No. 2.**—(Landscape, Figures, &c.)

containing Gamboge, Indian Yellow, Raw Sienna,  
Burnt Sienna, Light Red, Scarlet Vermillion,  
Rose Madder, Purple Lake, Vandyke Brown,  
Brown Pink, Indigo, and French Blue.

Price £1. 2s. 6d.



**14 Cake Box, No. 1.**—(Landscape.)

containing Cobalt, Indigo, Neutral Tint,  
 Emerald Green, Brown Pink, Vandyke Brown,  
 Madder Brown, Crimson Lake, Indian Red,  
 Light Red, Burnt Sienna, Indian Yellow,  
 Yellow Ochre, and Gamboge.

Price £1. 2s.

**Ditto, No. 2.**—(Landscape, Figures, &c.)

containing Indigo, French Blue, Neutral Tint,  
 Emerald Green, Olive Green, Vandyke Brown,  
 Madder Brown, Purple Lake, Rose Madder,  
 Scarlet Vermillion, Light Red, Indian Yellow,  
 Yellow Ochre, and Gamboge.

Price £1. 5s. 6d.

**16 Cake Box, No. 1.**—(Landscape, Figures, &c.)

containing Lemon Yellow, Gamboge, Indian Yellow,  
 Yellow Ochre, Burnt Sienna, Light Red, Vermillion,  
 Rose Madder, Purple Lake, Madder Brown,  
 Vandyke Brown, Olive Green, Emerald Green,  
 Payne's Grey, Indigo, and Cobalt.

Price £1. 8s. 6d.

**Ditto, No. 2.**—(Flowers, Landscape, &c.)

containing Gamboge, Indian Yellow, Gallstone,  
 Chrome No. 1, Vermillion, Indian Red, Pure Scarlet,  
 Rose Madder, Carmine, Burnt Carmine,  
 Vandyke Brown, Ivory Black, Olive Green,  
 Emerald Green, Indigo, and French Blue.

Price £2. 2s. 6d.

**18 Cake Box.**—(Landscape, Figures, Flowers, &c.)

containing Lemon Yellow, Indian Yellow, Gamboge,  
 Yellow Ochre, Burnt Sienna, Light Red, Vermillion,  
 Rose Madder, Purple Lake, Brown Madder,  
 Olive Green, Vandyke Brown, Emerald Green,  
 Payne's Grey, Indigo, Cobalt, Raw Sienna,  
 and French Blue.

Price £1. 13s. 6d.

**20 Cake Box.**—(Complete for Landscape, Flowers, Figures, &c.)

containing Lemon Yellow, Gamboge, Indian Yellow,  
 Yellow Ochre, Chrome No. 3, Vermillion, Light Red,  
 Indian Red, Rose Madder, Carmine, Purple Madder,  
 Vandyke Brown, Sepia, Brown Pink, Sap Green,  
 Emerald Green, Indigo, French Blue, Smalt,  
 and Cobalt.

Price £2. 7s. 6d.

N.B. For any colour in the foregoing lists another may be substituted, and if the colour selected is higher or lower in price, the difference added or deducted.

~~~~~

## JAPANNED MOIST COLOUR BOXES.

(WITH PALETTE FLAPS.)

To contain 3, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, or 24 cakes.

Boxes for Moist Colours made to order, to hold any number of cakes,  
 and on any plan, to suit the artist's convenience.

Japanned Water Bottles, with double cups, for holding water in Sketching  
 from Nature, the cups being attached to the Moist Colour Boxes.

Japanned Copper Water Bottles, with plated insides.

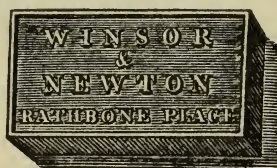
Large size                      ditto                      ditto

Extra large size              ditto                      ditto

Water Cups, or Dippers, japanned, various.

**WATER COLOURS.**

PREPARED IN CAKES AND HALF CAKES.

**PRICE.****WHOLE CAKES,****1s. Each.****HALF CAKES,****6d. Each.****WHOLE CAKE.****HALF CAKE.**

Antwerp Blue  
 Bistre  
 Burnt Sienna  
 Brown Pink  
 Blue Black  
 Burnt Umber  
 British Ink  
 Brown Ochre  
 Burnt Roman Ochre  
 Chrome Yellows, 1, 2, and 3  
 Cologne Earth  
 Dragon's Blood  
 Emerald Green  
 French Green  
 Gamboge  
 Green Bice  
 Hooker's Green, No. 1  
 Hooker's Green, No. 2  
 Indigo  
 Indian Red  
 Italian Pink  
 Ivory Black  
 King's Yellow  
 Lamp Black

Light Red  
 Neutral Tint  
 Naples Yellow  
 New Blue  
 Olive Green  
 Orpiment  
 Prussian Blue  
 Prussian Green  
 Payne's Grey  
 Raw Sienna  
 Raw Umber  
 Roman Ochre  
 Red Lead  
 Red Ochre  
 Red Chalk  
 Sap Green  
 Terre Verte  
 Vandyke Brown  
 Venetian Red  
 Vermillion  
 Verdigris  
 Yellow Ochre  
 Yellow Lake

**WATER COLOURS, continued.****WHOLE CAKES, 1s. 6d.**

Sepia  
 Warm Sepia  
 Roman Sepia  
 Brown Madder  
 Constant White  
 Chinese White  
 Indian Yellow  
 Mars Brown

**HALF CAKES, 9d.**

Mars Yellow  
 Crimson Lake  
 Scarlet Lake  
 Purple Lake  
 Chalon's Brown  
 Black Lead  
 Scarlet Vermillion

**WHOLE CAKES, 2s.**

Cobalt Blue.

**HALF CAKES, 1s.****WHOLE CAKES, 3s.**

Green Oxide of Chromium  
 Lemon Yellow  
 French Blue

**HALF CAKES, 1s. 6d.**

Pink Madder  
 Rose Madder  
 Intense Blue

**WHOLE CAKES, 5s.**

Mars Orange  
 Pure Scarlet  
 Burnt Carmine  
 Smalt  
 Purple Madder

**HALF CAKES, 2s. 6d.**

Ultramarine Ash  
 Carmine  
 Gallstone  
 Cadmium Yellow  
 Orange Vermillion

**WHOLE CAKES, 21s.****HALF CAKES, 10s. 6d.**

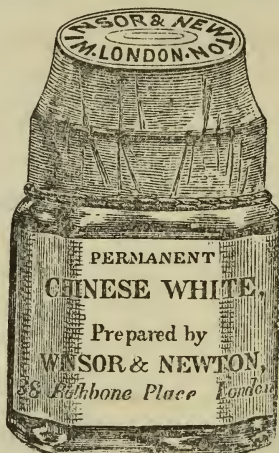
Genuine Ultramarine.

Winsor and Newton beg to invite attention to their Stock of Mahogany and Rosewood Water-Colour Boxes, elegantly fitted, embracing every variety, from 4s. to £10.



**PERMANENT CHINESE WHITE.**  
**PREPARED ONLY BY WINSOR AND NEWTON.**

A  
 PREPARATION OF  
 WHITE OXIDE  
 OF ZINC,



THE MOST ELIGIBLE  
 WHITE PIGMENT  
 FOR WATER COLOUR  
 PAINTERS.

**In Bottles or Tubes, price 1s. 6d. each.**

The White Oxide of Zinc is pronounced by the highest chemical authorities to be one of the most unchangeable substances in nature. Neither impure air, nor the most powerful re-agents, affect its whiteness. It is not injured by, nor does it injure, any known pigments.

It has long been pointed out by chemists as a most desirable substance for the Artists' use, provided sufficient body could be imparted to it; but until lately the want of this necessary quality rendered it unavailable. In WINSOR AND NEWTON'S preparation, termed Chinese White, this desideratum has been attained. The Chinese White, by combining body and permanency, is rendered far superior to those whites known as "Constant" or as "Permanent" Whites; and not having their clogging or pasty qualities, it works and washes with freedom.

The great body it possesses gives it the property of drying on paper of the same tone as it appears when first laid on, and thus, when used, either alone or in compound tints, it does not deceive the Artist like other whites, by drying up three or four tones higher than when wet.

The Chinese White is peculiarly available in mixing with any of the Water Colours in use, and particularly with the Moist Colours, thereby forming at pleasure an extensive range of body colours of a very superior kind.

The following Paragraphs are extracted from Mr. Harding's  
 "Principles and Practice of Art."

"When the Oxide of Zinc, which is prepared by Winsor and Newton under the name of 'Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purposes I required of it, I had nothing to fear on account of its durability."

"This is an invaluable pigment." "It is hardly possible to overrate the value of 'Opaque White' in Water Colours when judiciously used."



**LIQUID COLOURS AND MEDIUMS.****CONSTANT WHITE.**

(Sulphate of Barytes.)

This is an extremely white pigment, but does not possess the body of Chinese White; it is generally used for high lights, &c., in Landscape and Miniature Painting.

Price 1s. 6d. the Bottle.

**ASPHALTUM.**

Prepared for the use of Water Colour Painters.

Messrs. Winsor and Newton are the only Manufacturers who have succeeded in bringing this rich pigment to a state fit for the Water Colour Painter's use.

Price 1s. 6d. the Bottle.

**PROUT'S LIQUID BROWN.**

A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLOURS.

Price 1s. 6d. the Bottle.

**INDELIBLE BROWN INK.**

For Outlines or for Sketching.

This rich and permanent Ink is found to be of great service to the Architectural Artist, as the outline, or ornamental design, drawn with it (even if the Ink be diluted with water to the palest tint), is not, when dry, effaced by continual washings.

Price 1s. 6d. the Bottle.

**WATER COLOUR MEGILP.**

Invented and Prepared by Winsor and Newton, for the use of Water Colour Painters.

A most desirable medium, imparting additional depth, brilliancy, and transparency in Water Colour Painting, improving the working of the colours, and preventing them running one into another.

Price 2s. the Bottle.

**COLOURLESS LIQUID OX GALL.**

This limpid Extract of Gall possesses all the strength and properties of the Gall as it is usually sold in the paste state, but is deprived of its unpleasant qualities.

Price 1s. the Bottle.

**Prepared Gum Water.**

Price: small size, 6d.; middle ditto, 1s.; large ditto, 1s. 6d. the Bottle.

**CUMBERLAND LEAD DRAWING PENCILS,**

MANUFACTURED BY

**WINSOR AND NEWTON,**

AT "THE NORTH LONDON COLOUR WORKS,"

KENTISH TOWN.

~~~~~

WINSOR and NEWTON beg respectfully to call the especial attention of Amateurs, Artists, Architects, Engineers, Surveyors, &c., to their DRAWING PENCILS, which are manufactured of the purest Cumberland Lead, warranted to be perfectly free from grit.

These Pencils are unrivalled for depth, uniformity, and richness of colour, firmness, and delicacy of tint; they are remarkable for the varieties of hardness and evenness of texture, their ready and complete erasure, and the truth and certainty to which they are made to answer to the degree or letter they represent, from the HHHH. Pencil for Architect or Wood Engraver's outline, to the BBBB. for the broadest and deepest tones required in Pencil-Drawing.

— o —

H. Moderately hard (used for light Sketching) . . . . .	} Price 6d. Each.
HH. A degree harder (for Outlines and fine Drawing) . . . . .	
HHH. Very hard (for Architectural Drawing) . . . . .	
HHHH. Extremely hard (for Engineering, or Drawing on Wood) . . . . .	
FF. Used for Light Shading . . . . .	
F. Fine Drawing (firm) . . . . .	
HB. Hard and Black (deeper shade than F) . . . . .	
EHB. Same as HB., with thicker lead. . . . .	
B. Black (for Shading, or for free Sketching) . . . . .	
BB. Softer ditto (for deep Shading) . . . . .	
BBB. Intensely Black (for extra deep Shading), broad lead, 1s. each.	
BBBB. Same as BBB., with very broad lead, 1s. 6d. each.	

**PATENT LEAD DRAWING PENCILS.**

(SECOND QUALITY DRAWING PENCILS.)

MANUFACTURED OF COMPRESSED PREPARED PLUMBAGO.

HHH. Very hard	.	.	.	.	.	.	.	.	.		
HH. Hard	.	.	.	.	.	.	.	.	.		
H. Rather hard	.	.	.	.	.	.	.	.	.		
F. Free working	.	.	.	.	.	.	.	.	.		
HB. Hard and Black	.	.	.	.	.	.	.	.	.		
B. Black for Shading	.	.	.	.	.	.	.	.	.		
BB. Soft and Black	.	.	.	.	.	.	.	.	.		
BBB. Very Black	.	.	.	.	.	.	.	.	.	6d. ea.	
BBBB. Very Broad Lead and Black	.	.	.	.	.	.	.	.	.	9d. ,,	
BBBBBB. Very Thick Lead and Black	.	.	.	.	.	.	.	.	.	1s. ,,	

3d.  
Each.

These Pencils possess nearly all the best qualities of the old genuine Cumberland Lead. They are well adapted for Drawing Masters, Schools, and Students.

**MR. J. D. HARDING'S DRAWING PENCILS.**

Manufactured by WINSOR and NEWTON, with

**BROCKEDON'S PATENT PURE CUMBERLAND LEAD.**

*Selected by Mr. J. D. Harding, and stamped with his Name.*

WINSOR AND NEWTON beg respectfully to call the attention of Artists, Amateurs, Architects, Engineers, Surveyors, &c., to the Drawing Pencils which they manufacture of Brockedon's Patent Pure Cumberland Lead, particular sorts of which have been selected by Mr. Harding, and with which they are supplied, by that gentleman's permission: to the Pencils thus manufactured, Winsor and Newton have authority to attach Mr. Harding's name.

Sold in Cases, containing a Set of Six Pencils, of various thickness of Lead.

**Price 3s. the Set.**

**WHATMAN'S DRAWING PAPERS.**

(OF THE BEST QUALITY.)

	Size.	
Demy . . . . .	20 in. by 15	
Medium . . . . .	22 „ 17	
Royal . . . . .	24 „ 19	
Super Royal . . . . .	27 „ 19	
Imperial . . . . .	30 „ 21	
Columbier . . . . .	34 „ 23	
Atlas . . . . .	33 „ 26	
Double Elephant . . . . .	40 „ 26	
Antiquarian . . . . .	52 „ 31	

These Papers are also kept Hotpressed for Pencil Drawing.

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**DRAWING PAPERS OF EXTRA WEIGHTS AND THICKNESS,  
FOR WATER COLOURS.**

Whatman's Drawing Paper, Imperial size (30 in. by 21), THICK {  
weighing 90lbs. to the ream.

Ditto, extra THICK „ 110lbs. „  
Ditto, very THICK „ 140lbs. „  
Ditto, ditto, and rough „ 140lbs. „  
Ditto, Double Elephant, thick  
Ditto, Double Elephant, extra thick

Harding's Pure Drawing Paper, stamped "J. D. H."

Ditto ditto extra thick ditto

Imperial Drawing Cartridge

Ditto Engineer's thick Cartridge

Ditto ditto thin ditto

Log Cartridge

~~~~~

**COLOURED DRAWING AND CRAYON PAPERS.**

Imperial Crayon Papers, extra stout, including a great variety of Tints, adapted for Pencil,  
Chalk, and Crayon Drawing, as well as Tinting and Sketching in Water Colours.

**MACHINE MADE CRAYON PAPERS.**

IMPERIAL, SIZE 30 in. by 21.

Ditto ditto, HAND MADE, adapted for Academy Drawing and  
Water Colours.

Pattern Books, containing samples of all the Tints in Stock, upwards  
of 40 in number, and to which numbers are affixed for the purpose of  
ordering, may be had on application.



# FINEST FRENCH SABLE BRUSHES.

*For Water Colour Painting.*

**BROWN SABLE HAIR.**

Domed Points.

THE BRUSHES DESCRIBED ARE ALL THE SAME SIZES AS THE  
ENGRAVINGS.



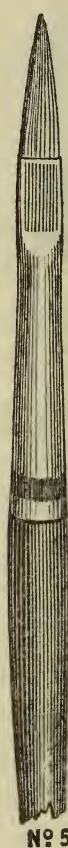
Messrs. Winsor and Newton solicit especial attention to their Stock of Water Colour Sable Brushes, which will be found most Complete, and of the Best Quality. They are selected with great care from the Stocks of the best makers in Paris.



**WATER COLOUR BRUSHES.****Red or Brown Sable Hair.**

IN GERMAN SILVER FERRULES, WITH POLISHED EBONY HANDLES.

FLAT OR ROUND.

**Nº1****Nº3****Nº5****Nº2****Nº4****Nº6**

FOR THE LARGER SIZES OF THE SAME DESCRIPTION OF BRUSH, SEE NEXT PAGE.

The Engravings show various sizes of the Brushes, to which numbers are attached, the remaining sizes can be readily determined from them, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

**WATER COLOUR BRUSHES.****FINEST BROWN SABLES.****LARGE SIZES.**

**In German Silver Ferrules, with long Polished  
Ebony Handles.**

<b>Round.</b>		<b>Flat.</b>
No. 1.		No. 1.
2.		2.
3.		3.
4.		4.
5.		5.
6.		6.

The Engravings represent a No. 4 Round and a No. 3 Flat Brush. The other sizes being in proportion, larger or smaller.

**BROWN DYED SABLES.**

**In Tin Ferrules, Black Polished Handles.  
Flat or Round.**

No. 1.	No. 6.
2.	7.
3.	8.
4.	9.
5.	

These Brushes are the same Sizes as the Sables in  
German Silver Ferrules. See previous page.

**Nº 4****Nº 3**

## WATER COLOUR BRUSHES,

FOR SKIES, WASHES, AND LARGE WORKS.

**A.**—Large Round Wire-bound Brush, made of Siberian Hair, a most useful Brush where large washes of colour are required.

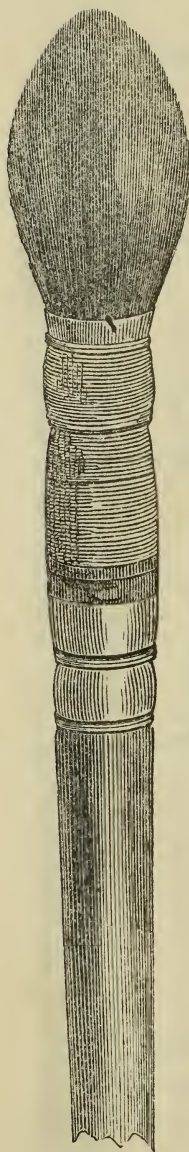
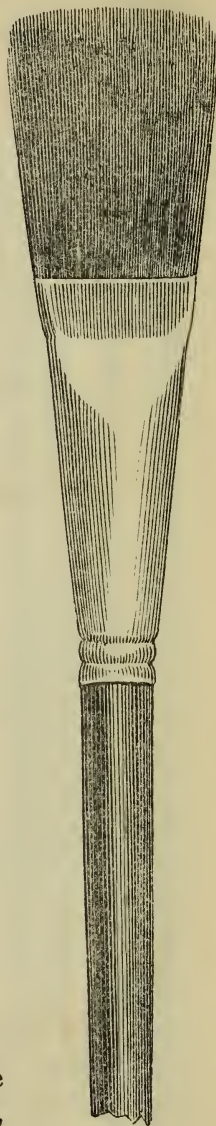
**B.**—Large Flat Brush in Tin, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.

## RED SABLE BRUSHES.

IN QUILL.

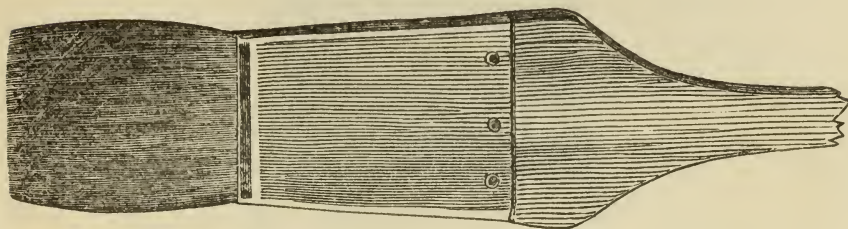
Large Swan Quill  
 Middle ditto  
 Small ditto  
 Extra Small ditto  
 Goose Quill  
 Duck ditto  
 Crow ditto  
 Pigeon ditto, for Lithography

These Brushes correspond in size and form with the Brown Sables, as represented on page 17.

**A.****B.**

**CAMEL HAIR BRUSHES IN TIN.**

Flat.



$\frac{1}{4}$	inch wide
$\frac{1}{2}$	"
$\frac{3}{4}$	"
1	"
$1\frac{1}{4}$	"
$1\frac{1}{2}$	"

$1\frac{3}{4}$	inch wide
2	"
$2\frac{1}{2}$	"
3	"
$3\frac{1}{2}$	"
4	"

**CAMEL HAIR PENCILS.**



Goose Quill.



Duck Quill.



Crow Quill.

Superfine Camel Hair Pencils, assorted  
 Ditto, ditto, Goose, Duck, or Crow  
 Ditto, ditto, small Swan Quill  
 Ditto, ditto, large Swan Quill

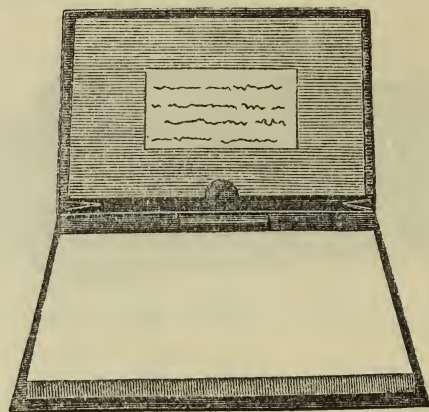
**FRENCH SIBERIAN HAIR BRUSHES.**

TIED WITH SILVER WIRE.

Large Swan Quill	Goose Quill
Middle "	Duck "
Small "	Crow "

These Brushes correspond in Size and Form with the Sables in Quill.  
 See Page 17.



**SOLID SKETCH BOOKS.**

These Books consist of a number of sheets of paper, compressed so as to form an apparent solid substance; each sheet can, however, be immediately separated, by passing a knife round the edges of the uppermost surface.

Winsor and Newton's Solid Sketch Books are all made of stout and extra thick Drawing Papers, as being better adapted for Water Colour Painting than the ordinary papers generally used. A large stock and great variety are constantly kept, containing the papers used by the most eminent artists, including Mr. HARDING, Mr. DEWINT, Mr. COPLEY FIELDING, &c. &c.

Solid Sketch Books made of any paper, and to any required size, on the Shortest Notice.

**SOLID SKETCH BOOKS,**

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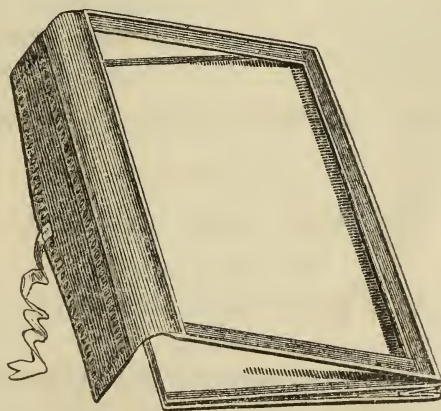
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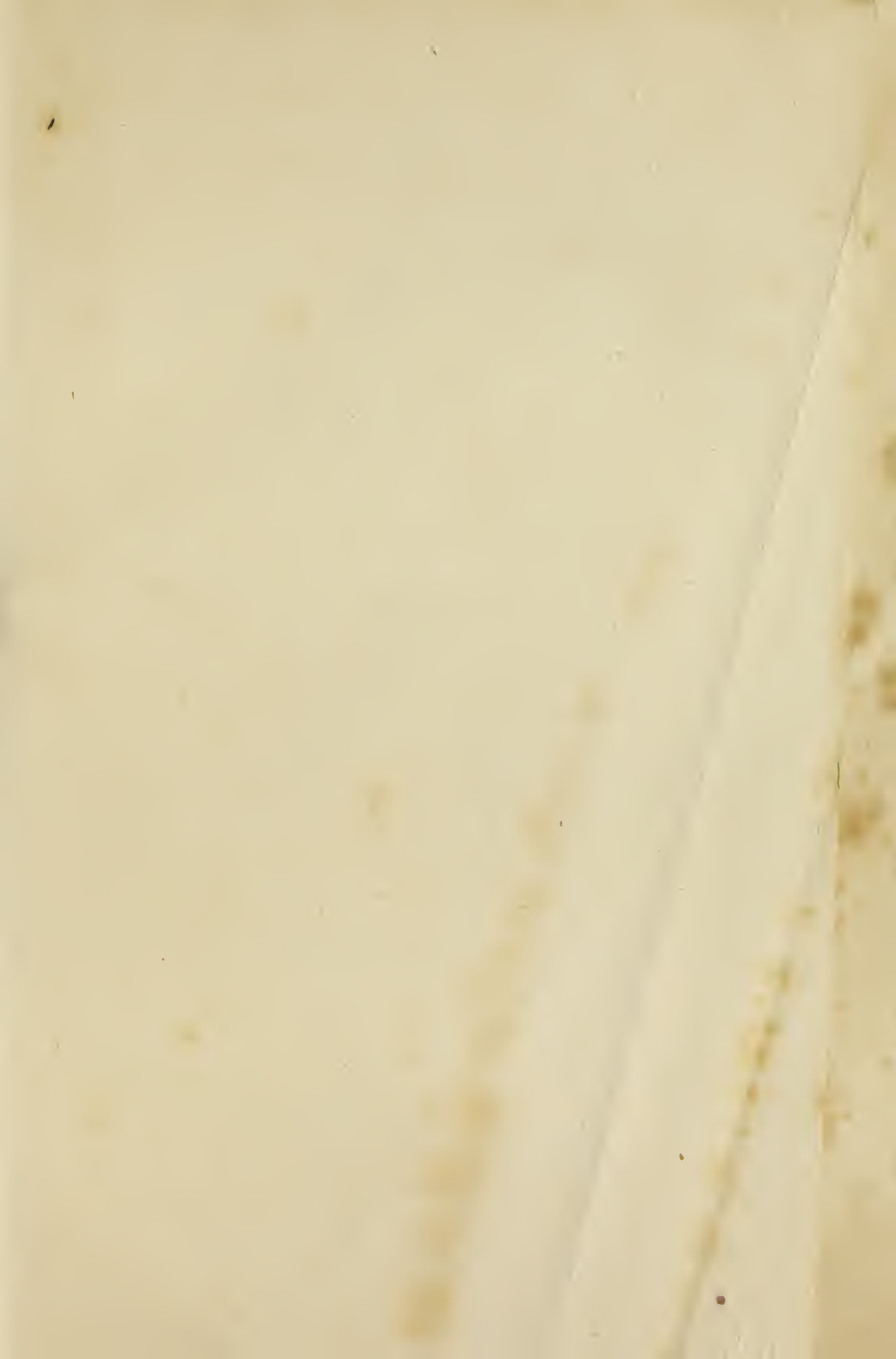
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